

90  
Mus. Pr.

42

FLAVTO:I.







Mus. pr.  
42

2<sup>o</sup> Maximilian Joseph

L. O.  
STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATA

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Stampato da ...*

*Verona*



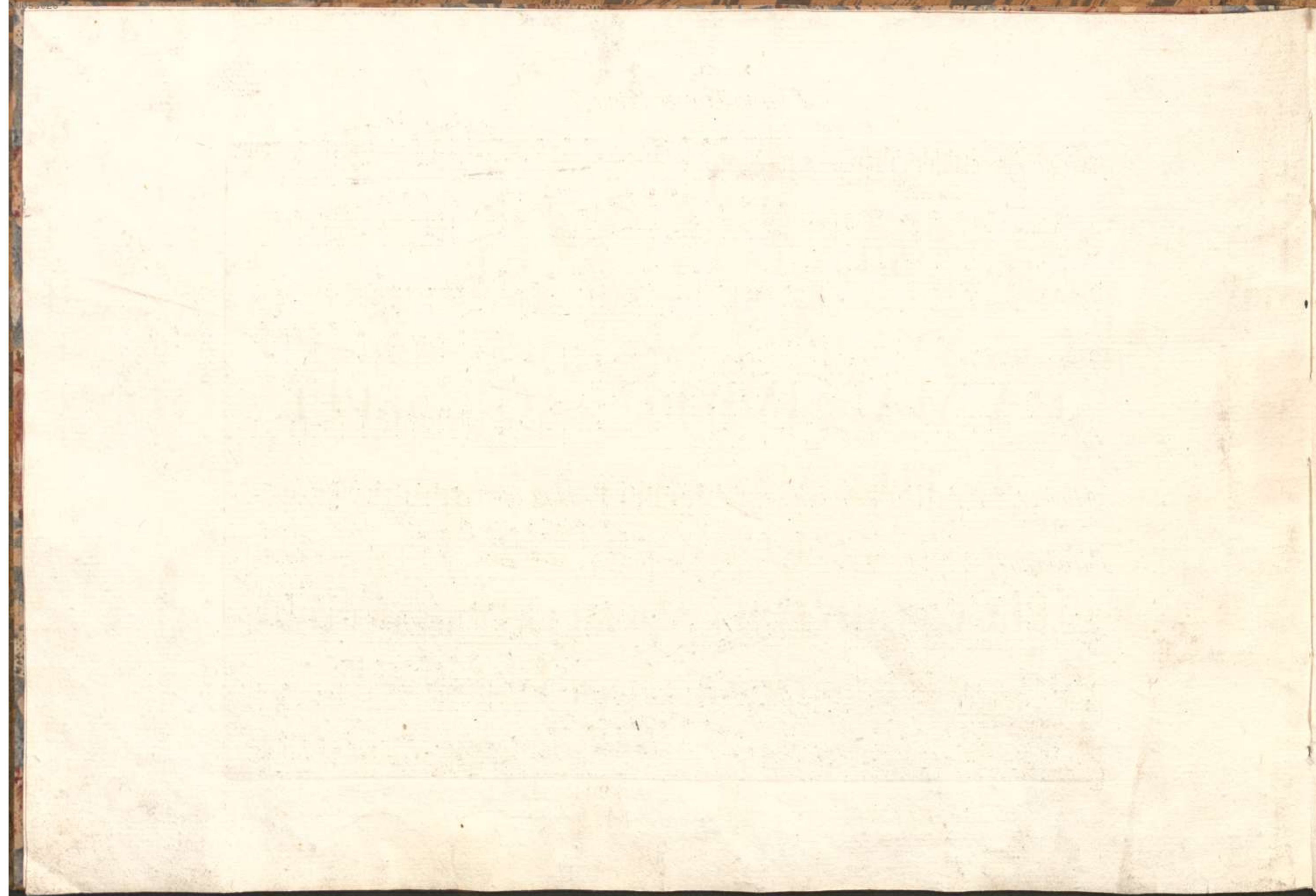
Mus. Pr. 52<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*







# Flauto Traver Primo

*Adagio* *Larghetto soli* *soli*

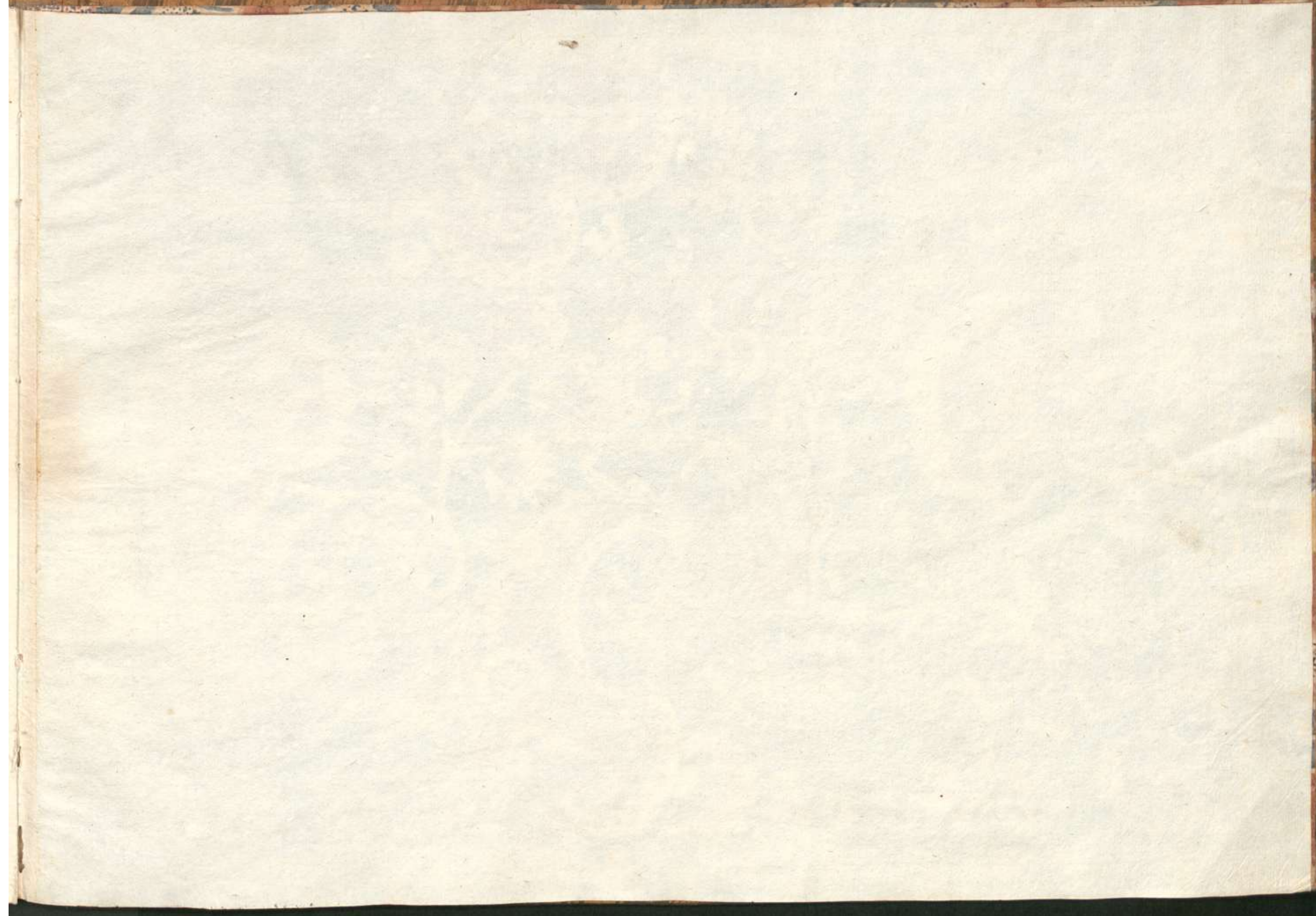
*Adagio* *Andante* *Adag assai*

*Piu adagio* *soli* *soli* *soli*



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The score is divided into sections by repeat signs and includes tempo markings: *Ad:°* (Adagio), *Andan:°* (Andante), and *Adag:° assai* (Adagio assai). Measure numbers 32, 38, 50, and 45 are written below the first staff. The third staff is marked *108 a Capella* above the first measure. The notation features various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a double bar line on the tenth staff.



















Jg. Pr.

42

FLAVTO:II.







Mus. pr.  
42

2<sup>o</sup>

Maximilian Joseph L. O.

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Scritto da me l'originale del libro  
per la stampa.*



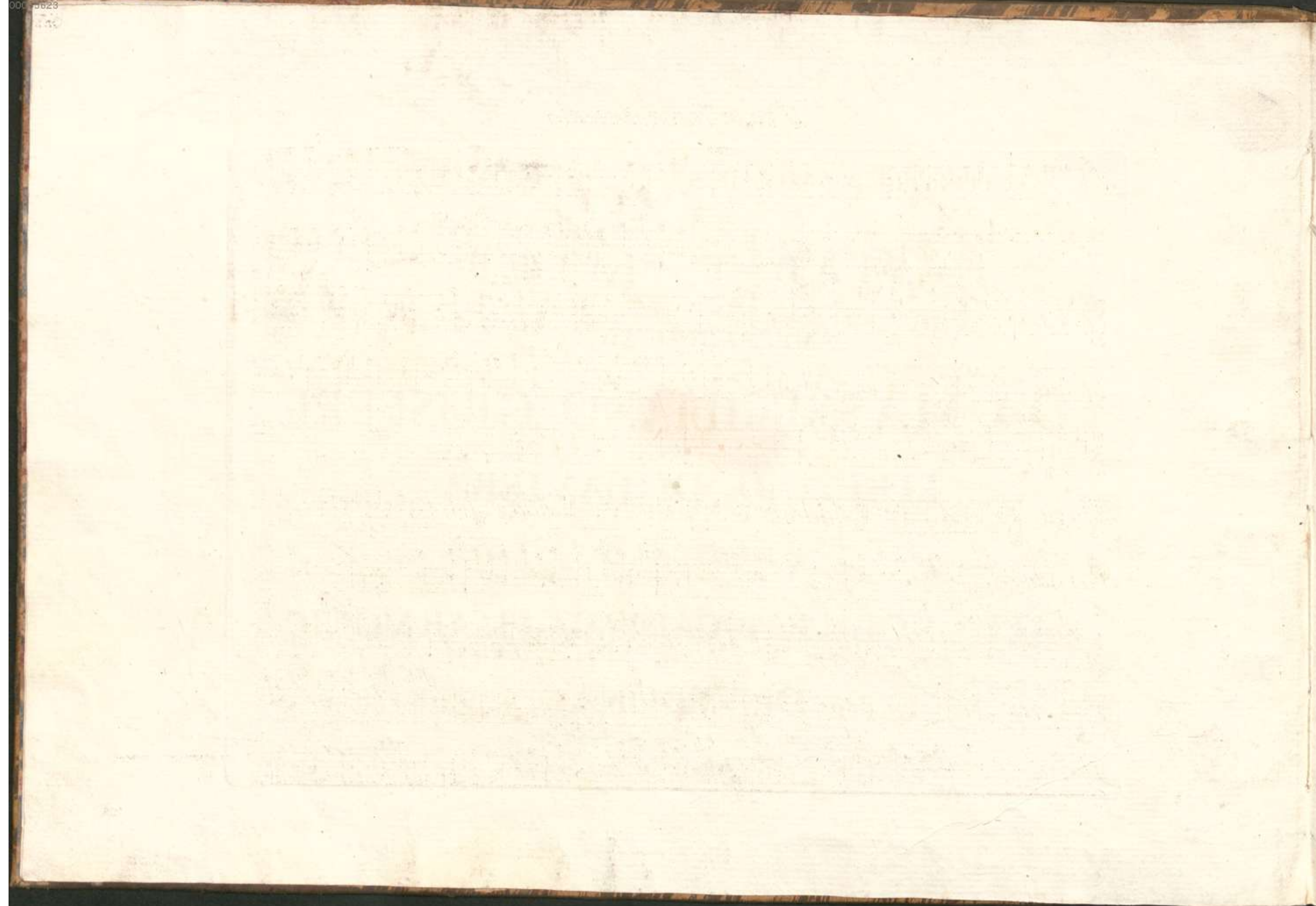
Mus. Jn. 50<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



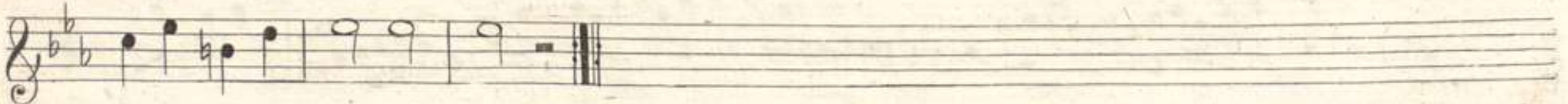
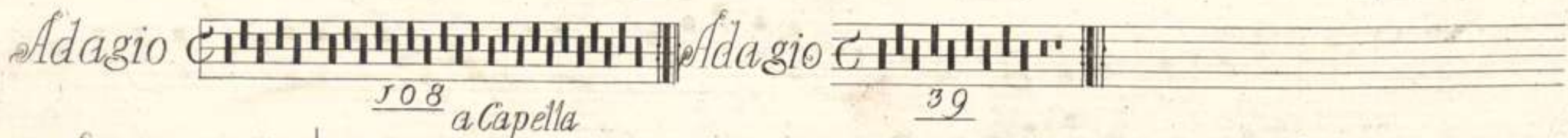




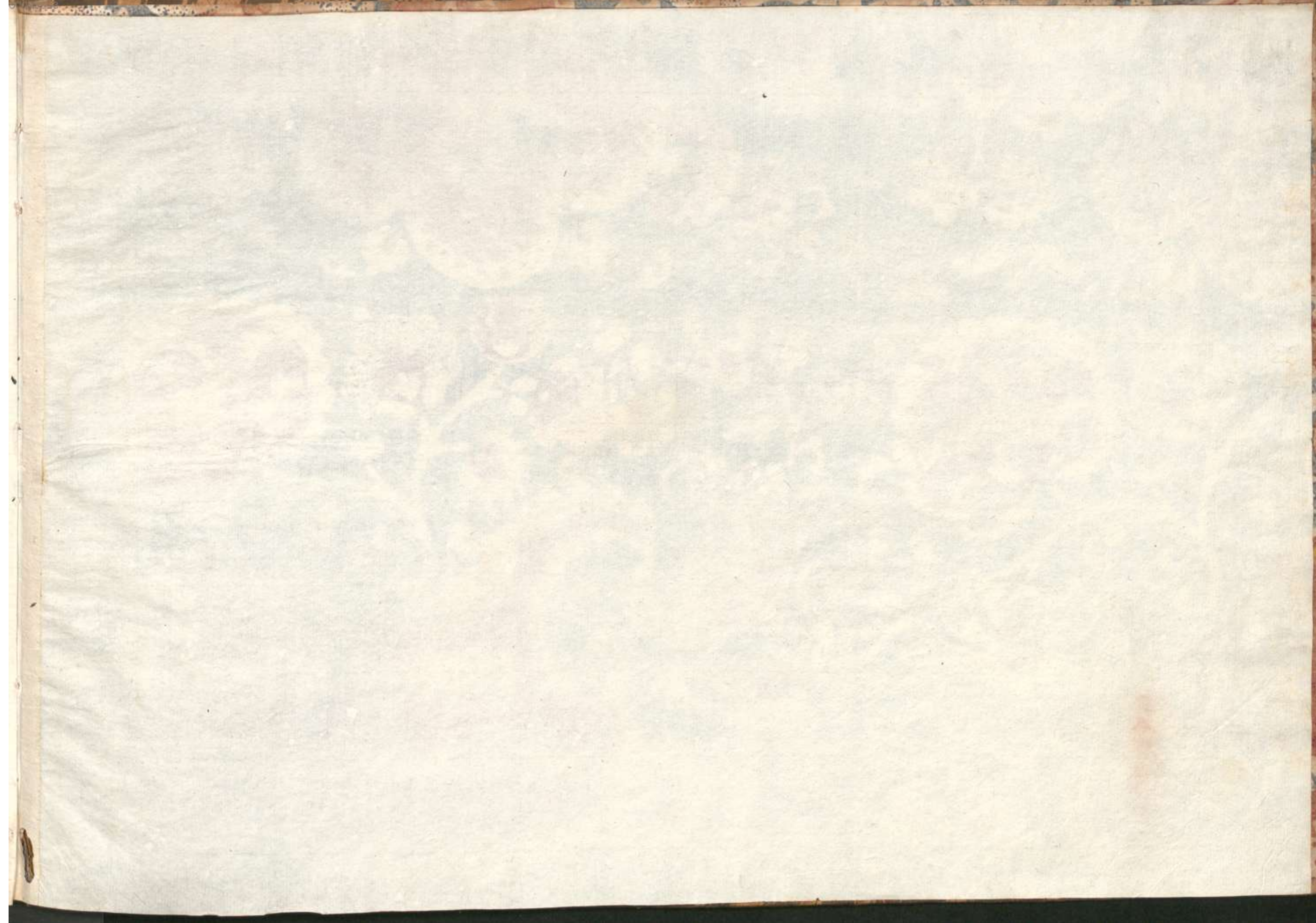
## J

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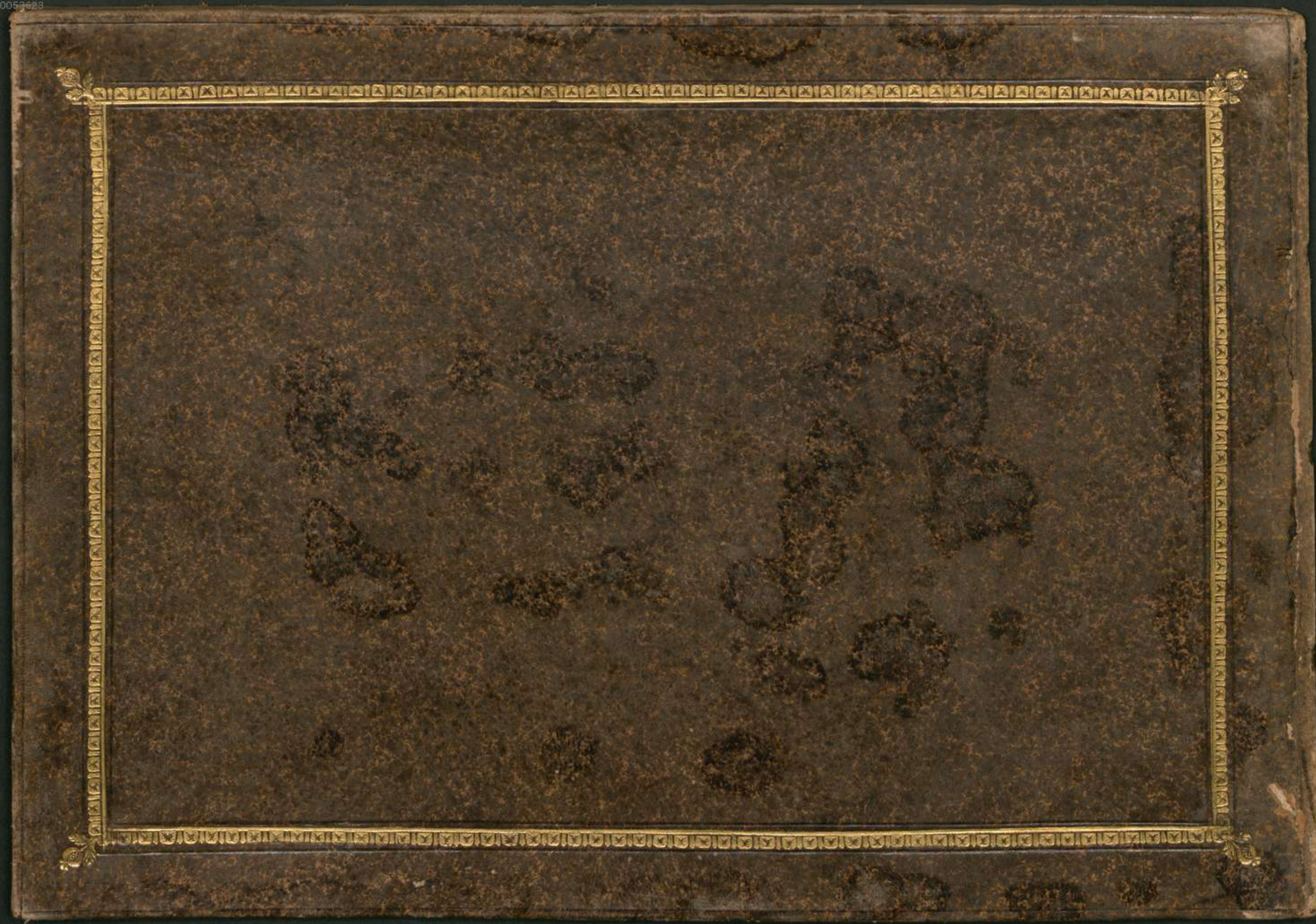
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MUS. PT.

42

OBOE: I.







Mus. pr.  
42

2<sup>o</sup> Maximilian Joseph

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Composto da Massimiliano Giuseppe  
Pubblicato da ...*



Mus. Pr. 52<sup>m</sup>

42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*







す

3  
Сынко Анна.

69

67

39

106



*Adagio*  $\text{b}^b \text{C}$

Measures 1-37. Measure numbers 2, 3, 4, 5, and 38 are indicated below the staves.

*Adagio*  $\text{b}^b \text{C}$  50 || *Andante*  $\text{b}^b \text{C}$  45 || *Ad<sup>2</sup>*  $\text{b}^b \text{C}$  108

*Adagio*  $\text{b}^b \text{C}$

Measures 38-66. Measure numbers 3, 6, and 7 are indicated below the staves.



Adagio

a Capella

Handwritten musical score for a cappella choir, featuring ten staves of music. The notation includes various note values, rests, and performance markings such as 'tr' (trill) and 'j' (pizzicato). The piece concludes with a double bar line on the tenth staff.























Mus. Pr.

42

OBOE: II.







Mus no.

42

2<sup>o</sup>

Maximilian Joseph

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA DI LARMONICA

DI MONTECATINI

Stampato in Firenze per la Tipografia di G. B. Neri



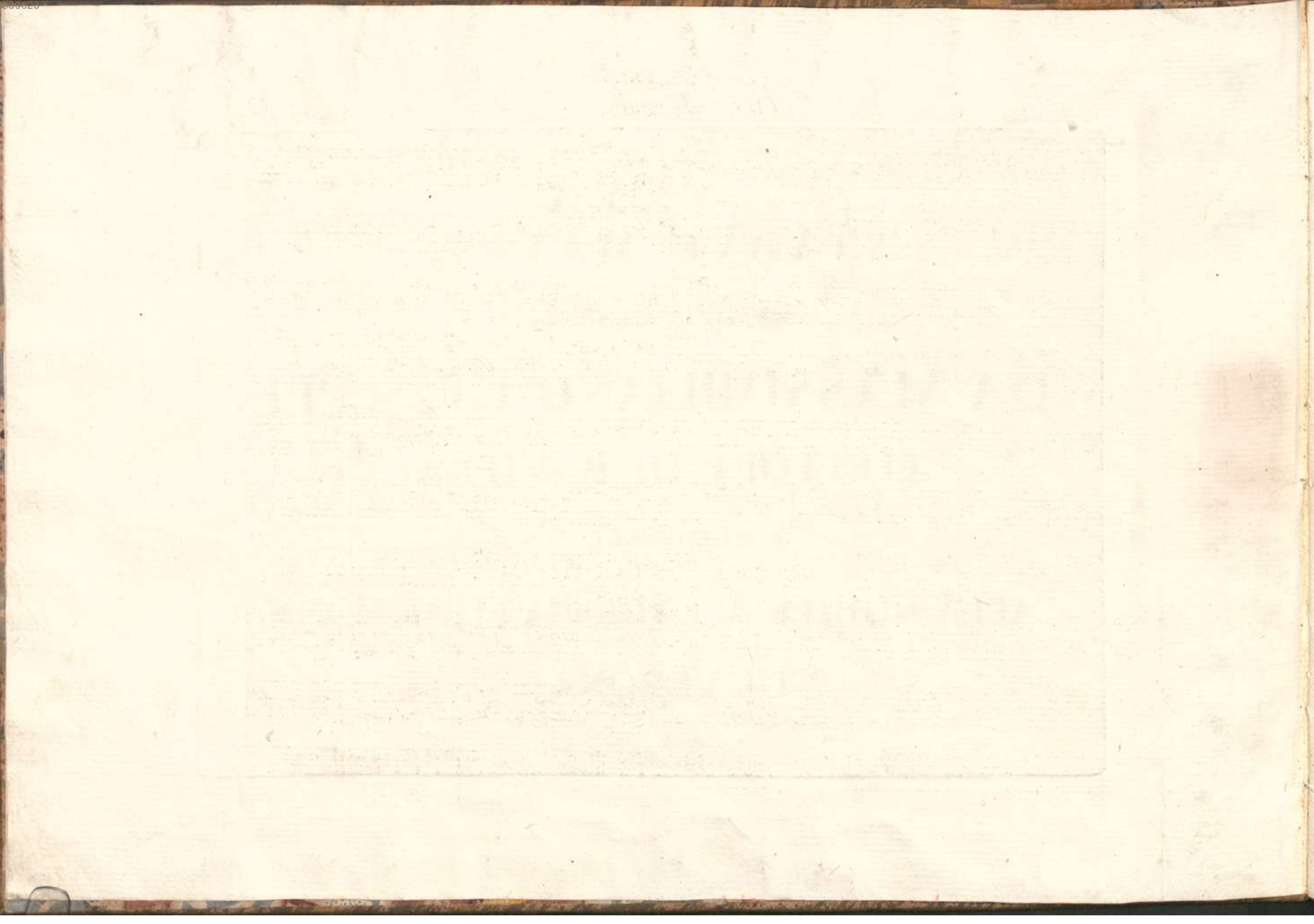
Mus. Pr. 52<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*







Oboe Secondo

J

*Adagio*

*Soli* *p* *f* *p* *f*

*Larghetto*

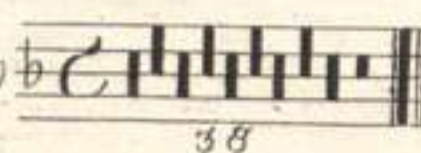
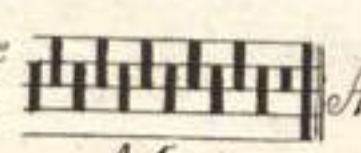
*Adagio*

*And.<sup>o</sup>* *Ad. affai*



*Piu ad:*  $\frac{2}{4}$   *Adagio* 



*Andantino*  *Ad:*  *And:*  *Ad:* 

38 50 45 108.

*Adagio* 





*Ad. assai* 

*a Capella* 









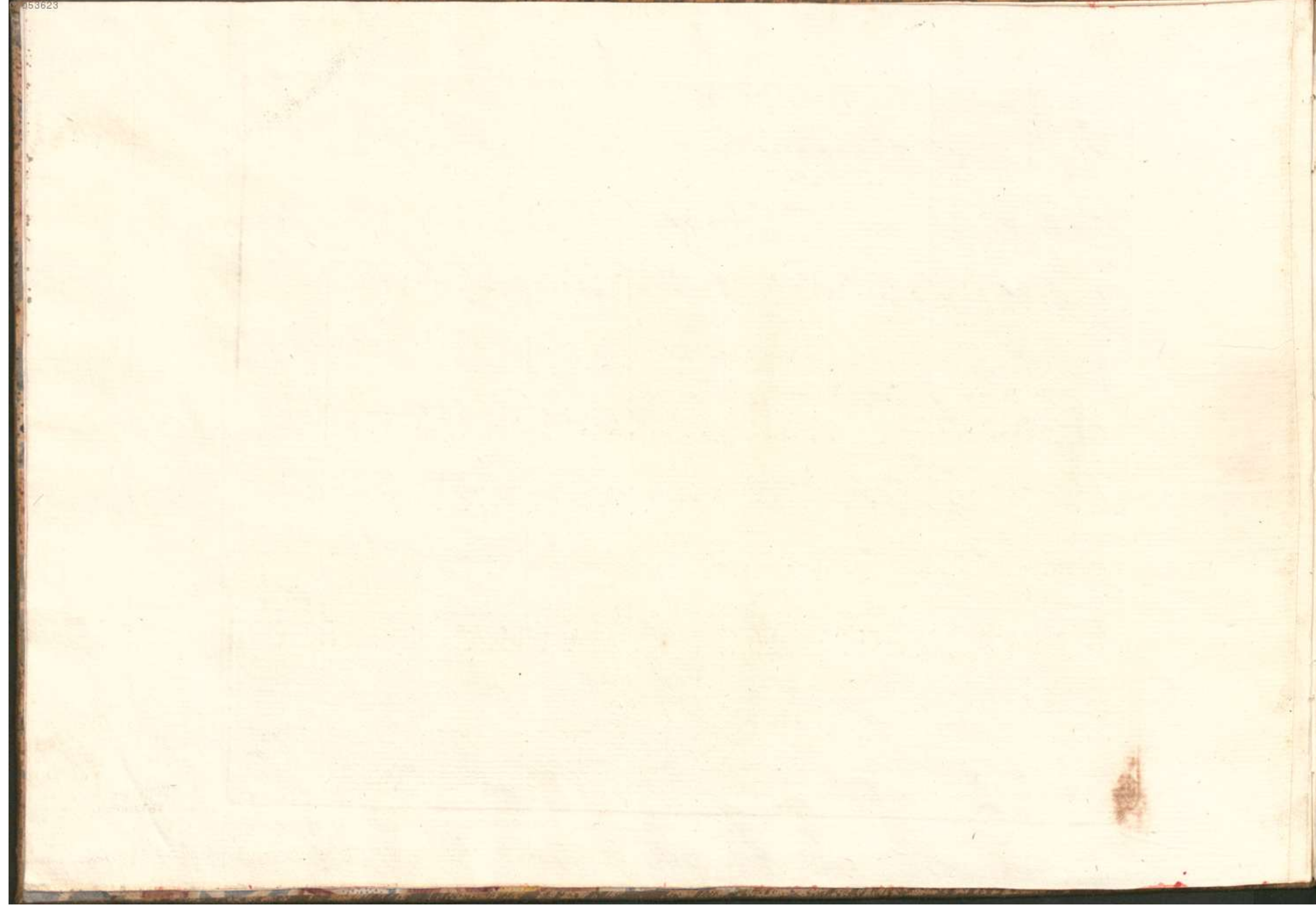




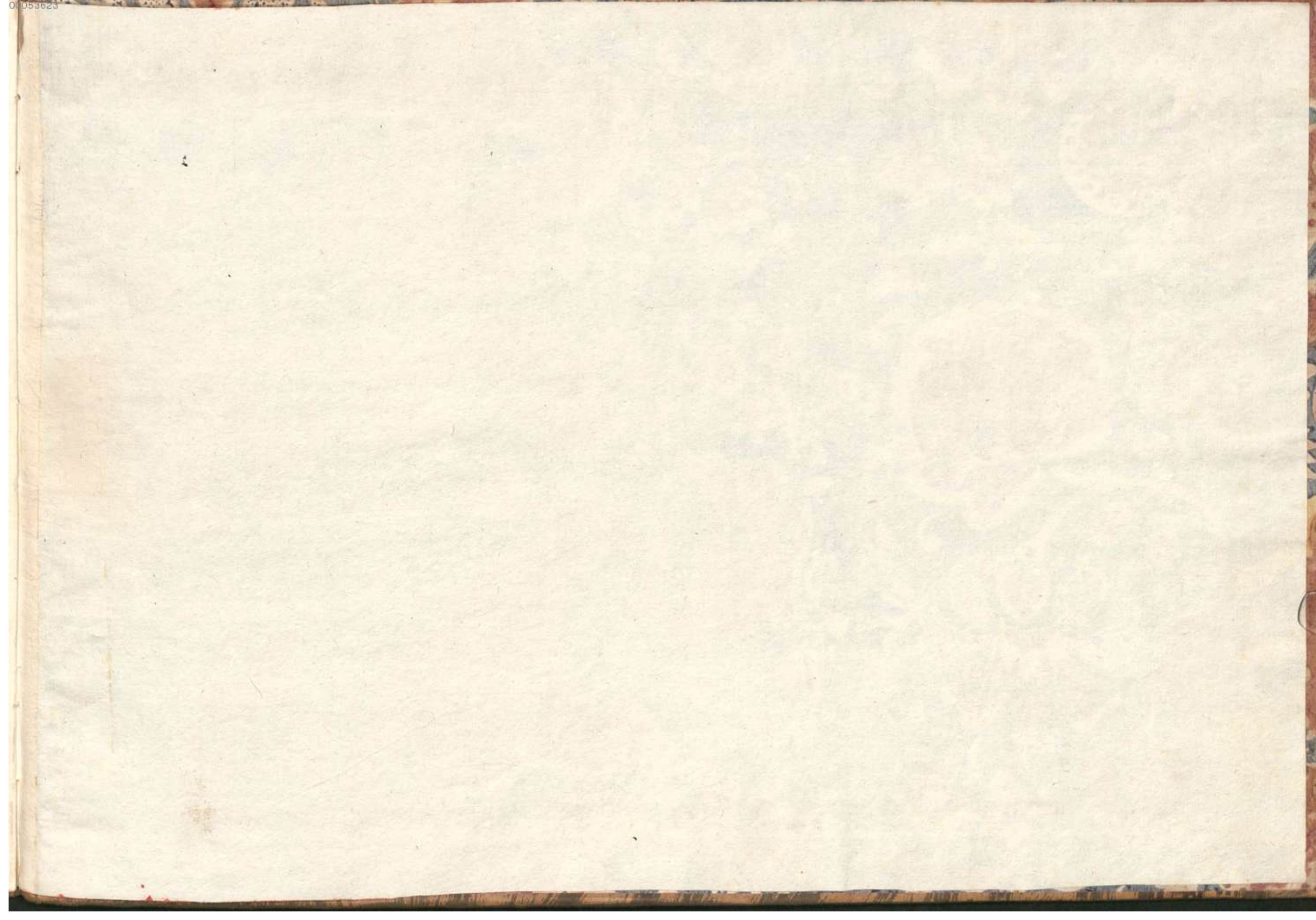


























Mus. pr.

42

SOPRANO







Mus. per 2°

42

Maximilian Joseph

I O

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

Stampato da una tipografia della città di  
Verona e di Padova



Mus. Pr. 52<sup>m</sup>  
42

3196

Maximilian Jos. III.



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



BIBLIOTHECA  
PUGIA  
MONACENSIS



## Soprano

J

*Adagio*

Stabat Mater do lo-ro sa do lo-ro sa juxta crucem lacry-  
 mo sa Fi-li-us sta bat mater do lo-ro sa juxta crucem lacry-  
 mo sa juxta crucem la-crymo sa la-crymo sa dum pen-de-bat Fi-  
 li us.

*Solo*

*Larghetto*

Cujus a-ni-mam a ni mam ge-mentem contri-  
 sta - - - tam & do-len - - - tem pertran-si-vit  
 gla-di-us pertran-si-vit gla-di-us. cujus a-ni-mam ge-mentem  
 contri-sta - - - tam & do-len - - - tem  
 pertran-si-vit gla-di-us pertran-si-vit gla-di-us gla-di-us. *Sub:*



*Adagio*  *Solo*  
 O quam tristis & af = fli = eta affli = eta fu it il = la  
 fu = it illa be ne di eta fuit illa fuit illa mater u ni = ge = ni = ti.  
 Quæ = mæ = re = bat, & do le = = bat pi a mater dum vi =  
 debat na = ti pœ = nas in cly = ti. *Quis est homo Tacet*

*Adag. assai*   
 Pro pec = catis gentis suæ gentis vidit vidit Jesum  
 & flagel = lis sub = ditum & flagellis sub = ditum vidit suum dul cem natum  
 vidit vi = dit suum dul cem dul = cem na tum mori = endo dum e mi sit  
 (smorz) spi ri tum dum emisit vidit dul cem natum vidit mo ri en = do vidit de so =  
 (poc. f.) (Ad. P. P.)  
 la = tum dum emi = sit spi = ri = tum spi = ri = tum. *Eja mater. Tacet*



*Adagio*

Fac fac fac ut ar = de at cor meum in a = man =

= do Christum De um <sup>4</sup> ut si bi compla = ce = am <sup>2</sup> Sancta mater istud

agas istud agas Crucifixi si ge plagas <sup>3</sup> cor di me = o va =

*Tui nati &c. Tacet*

= lide

*Adagio*

Fac me tecum pi e fle = re pi = e flere Cruci fi xo con do le re

con do lere <sup>3</sup> donec ego ego vixe = ro <sup>2</sup> ego vixe = ro

jux = ta crucem te = cum te = cum stare te cum sta re & li = benter

so = ci a re <sup>3</sup> in planctu <sup>3</sup> desi de = ro

*Virgo Virginum &c. Tacet.*



*Adagio* (a due)

18. *Fac ut portem Christi Christi mortem Christi mortem*

*passi = onis fac con = for = = = = tem* 12 *fac ut*

*portem ut por = tem Christi mor = = = = = tem passi =*

*onis fac con = for = = tem & plagas & plagas plagas re = co = le = re*

*fac ut portem Christi Christi mor = tem passi = onis fac con =*

*sortem fac con = for = = = = = tem* *fac ut portem*

*Christi mor = = tem fac ut portem Christi mortem fac ut portem Christi*

*mor tem passi = onis fac con = for = = tem & plagas &*

*plagas plagas re = co = = le = re plagas re = co = le = re.*

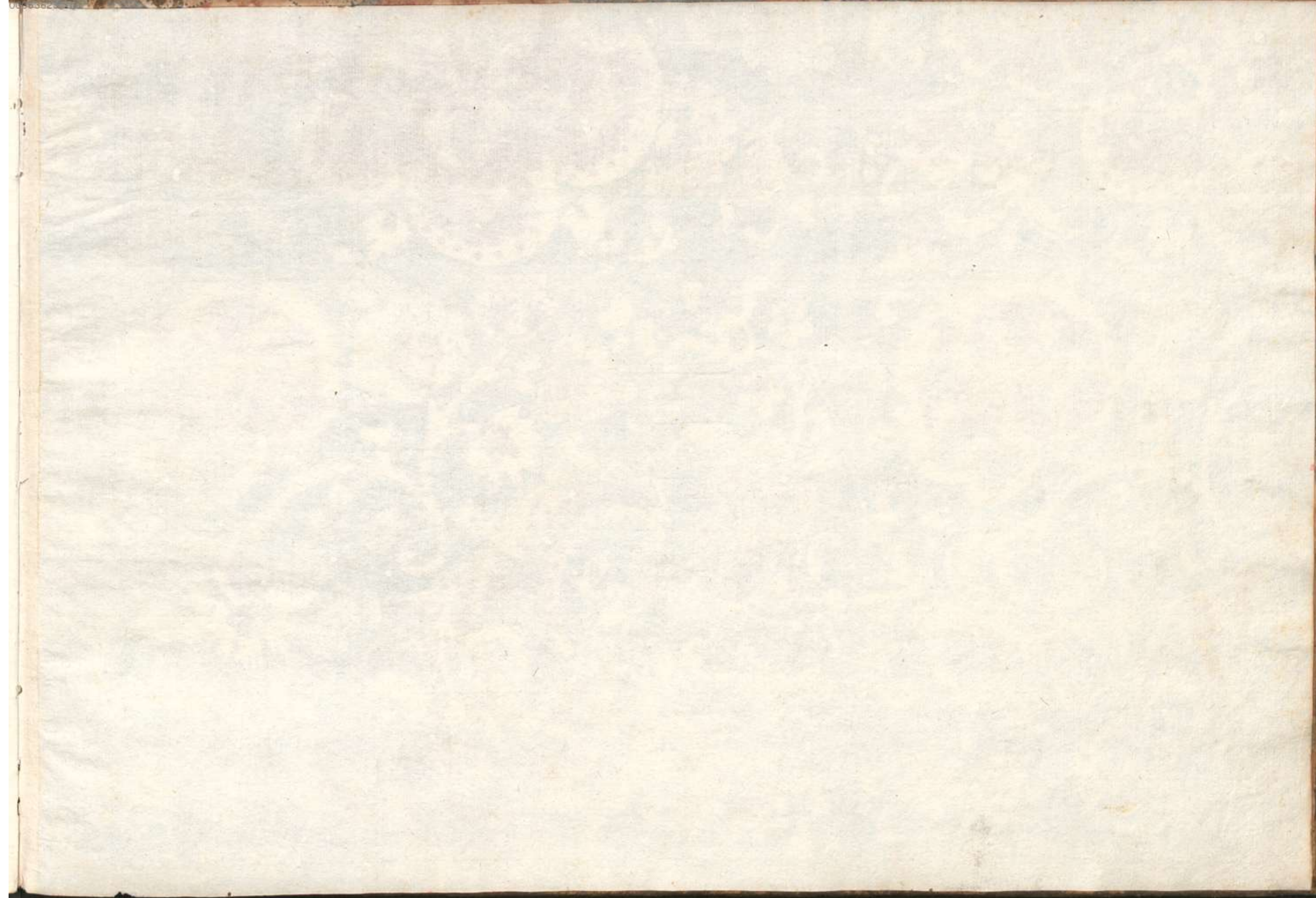


























90  
Mus. Pr.  
48

CONTRALTO







Mus. gr.  
42

2<sup>o</sup>

Maximilian Joseph L. O.

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FARMONICA

DI VERONA

Scritto da me (G. J. G.)  
Pubblicato da me (G. J. G.)



Miss. Ar. 52<sup>th</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



*Adagio*

Sta-bat Ma-ter do-lo-ro-sa do-lo-ro-sa jux-ta crucem la-  
 cri-mosa dum pen-de-bat Fi-li-us sta-bat ma-ter do-lo-  
 ro-sa jux-ta crucem lacry-mosa juxta crucem la cry-mosa la-cry-  
 mosa fi-li-us

*Larghetto* *Cujus Animam Tacet*

*Adagio*

O quam tristis & af-fli-cta af-fli-cta  
 fuit il-la be-ne-dicta fu-it il-la ma-ter uni-ge-ni-ti  
 Quæ mœ-re-bat & do-le-bat & do-le-bat quæ mœ-re-bat & do-  
 le-bat pi-a ma-ter dum vi-de-bat in-chy-  
 ti

*Segue Subito*



*Andante* (a due) Solo

Quis quis quis non posset contri-stari piam Ma-  
 trem contemplari quis est ho-mo qui non fleret qui - non  
 fle - - - ret quis est ho-mo qui non fleret  
 si vi-de-ret Christi matrem si vi-deret in tanto in tanto in  
 tanto suppli - ci-o Quis quis quis est homo qui non  
 fle-ret qui - non non fle-ret quis est homo qui non fleret qui non  
 fle - - - ret quis non fleret Christi ma-trem  
 si vi-de-ret Christi matrem si vi-de-ret in tanto in tanto in  
 tanto suppli - ci-o.



*Adagio* *psai* 

*Pro pec-ca-tis su-æ gentis su-æ gentis*

*in tormentis in tormentis in tormen-tis vidit vidit Je-sum*

*& flagel-lis sub-di-tum, & flagellis sub-di-tum vidit su-um dulcē natū*

*vi dit vi - dit su - um dulcem dul - cem natum mori - endo de - so - la - tum*

*mori - endo dum emi - sit spi - ri - tum dum e mi - sit vidit dulcem natum*

*vidit mo - ri - endo vidit de - so - latum dum emi - sit spi - ri - tum spi - ri - tum*

*Adagio* 

*Fac fac fac ut ar - - de at cor*

*meum in aman - - do Christum Deum ut sibi compla*

*ce - am Sancta mater istud agas istud agas*

*Volte Subito*



*Tui nati Tacet*

Cruci fi-xi fi-ge pla gas <sup>3</sup> cordi meo va-li-de

*Adagio* <sup>4</sup> Fac me tecum pi-e flere vi- - e fle- re Cruci fixo con-do-  
 lere con-do-lere <sup>3</sup> do nec ego ego vixe-ro ego vixe-ro

<sup>2</sup> juxta crucem te cum te-cum sta - - re tecum stare ex-li-benter

so-ci a re <sup>3</sup> in planctu de-si-de-ro <sup>3</sup>

*Andante* <sup>7</sup> Virgo virgo virginum virgi-num præcla-ra mihi

jam non sis a-ma-ra a-ma - - ra a-mara fac me tecum

te cum plan - - - - - gere

fac me tecum plan - - ge-re <sup>3</sup> Virgo vir-go virginum virgi-nū præclara



mihi jam non sis a-ma - ra amara jam non sis a-ma -  
 ra amara fac me tecum te - cum plan -  
 gere fac me tecum plan - gere  
 me tecum plan - gere

4

*Adagio*

Inflammatuſ & ac-cenſuſ per te Virgo per te Vir -  
 go ſum de-fenſuſ ſum de-fenſuſ ſum de-fenſuſ in di -  
 e iu - di - ci - i fac me Cruce cuſto - di - ri mor - te  
 Chriſti præmu - ni - ri mor - te Chriſti præ - mu - ni ri præ - mu - ni - ri  
 gra - ti - a

108

10

*Voltri*



*Adagio assai*

Quando corpus mo-ri-e-tur quando corpus mo-ri-e-tur

quando corpus mo-ri-e-tur a Capella. Fac ut animæ do-netur para-

di-fi glo-ri-a a-men a-

a-men a-men a-men a-men

fac ut animæ do-netur para-di-fi glo-ri-a a-

men a-men a-men a-men fac

ut animæ do-ne-tur pa-ra-di-fi glo-

ri-a a-men a-men a-men

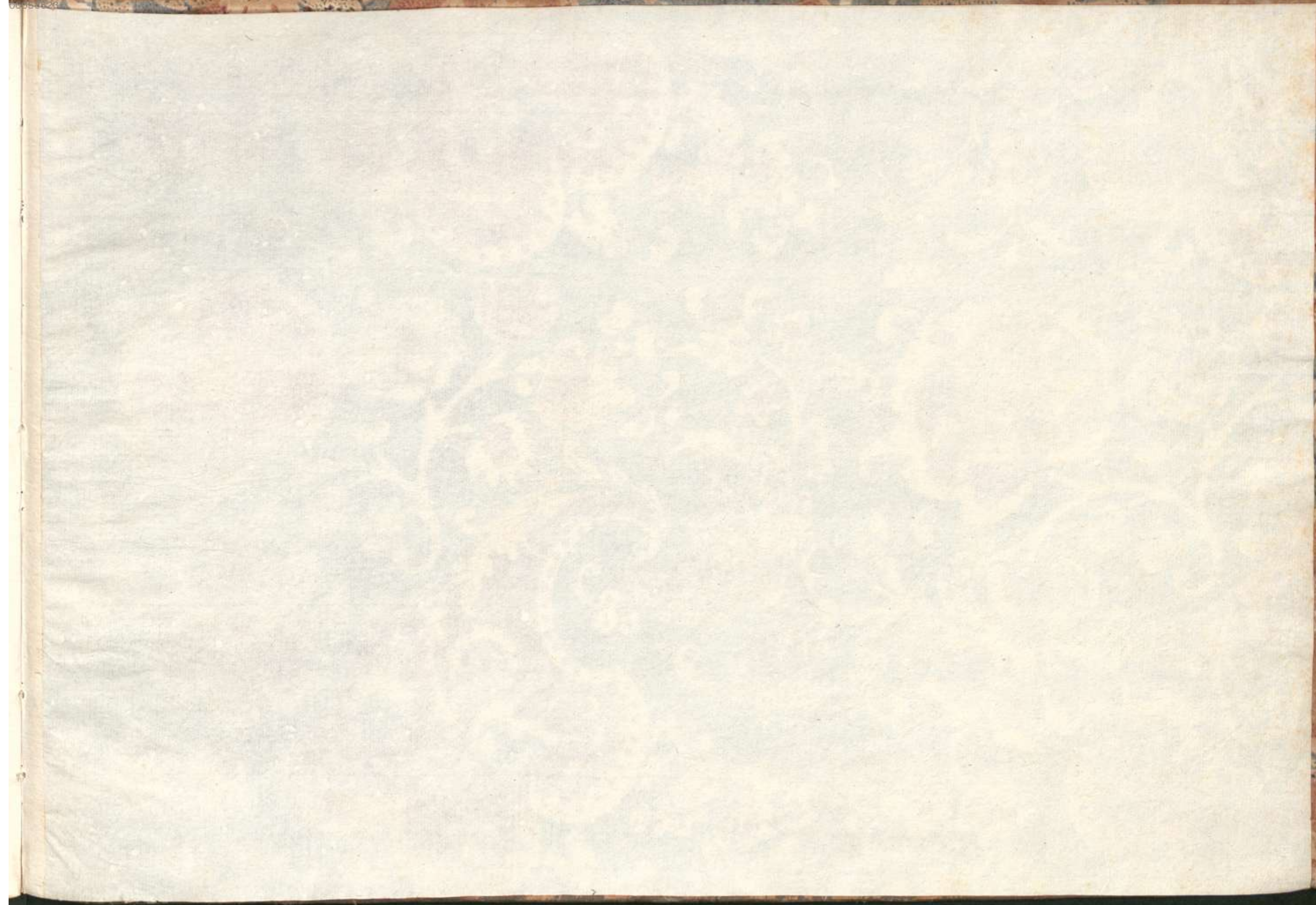
pa-ra-di-fi glo-ri-a a-men.

*Finis*



















0058528





Mus. P.<sup>o</sup>

42

TENOR.







Mus. pr.  
42

2<sup>o</sup>

Maximilian Joseph

L O

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FARMONICA

DI VERONA

*Scalpo da me trasferito dall'Opera  
Prima. Verona*



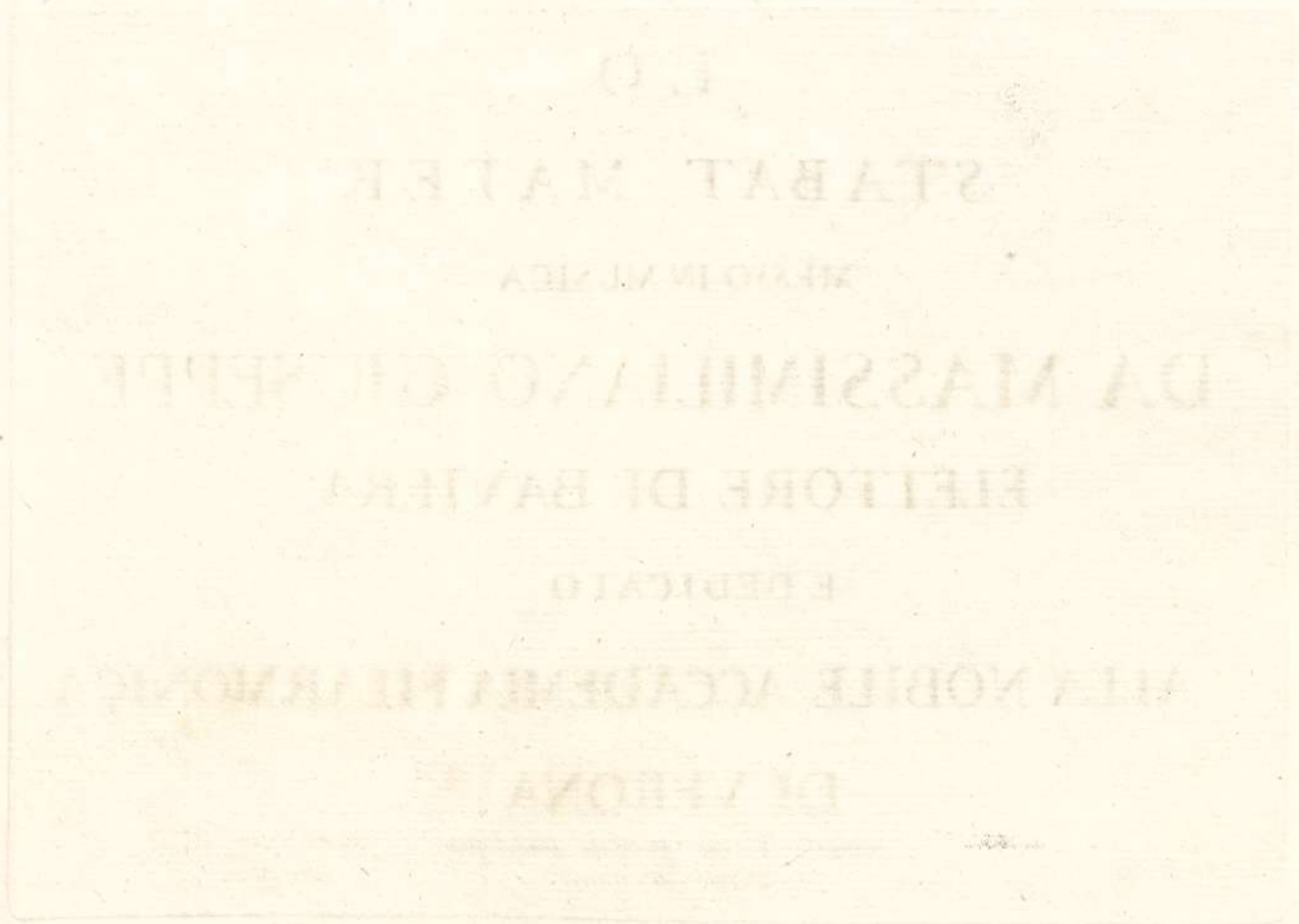
Mus. Jor. 52<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*





ED

STABAT MATER

IN OMNIA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

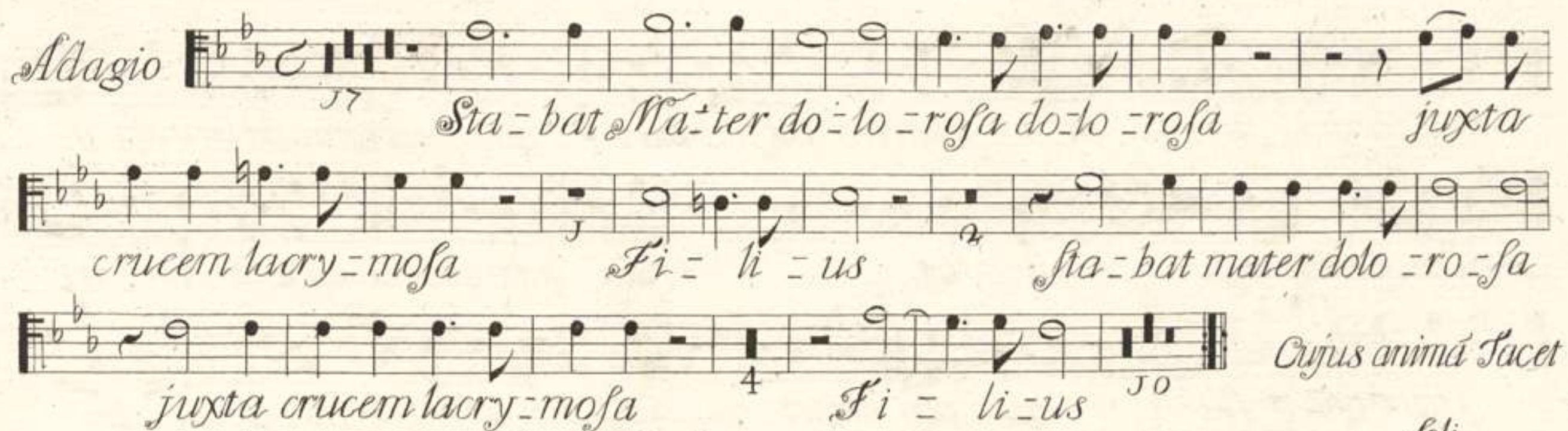
EDICATO

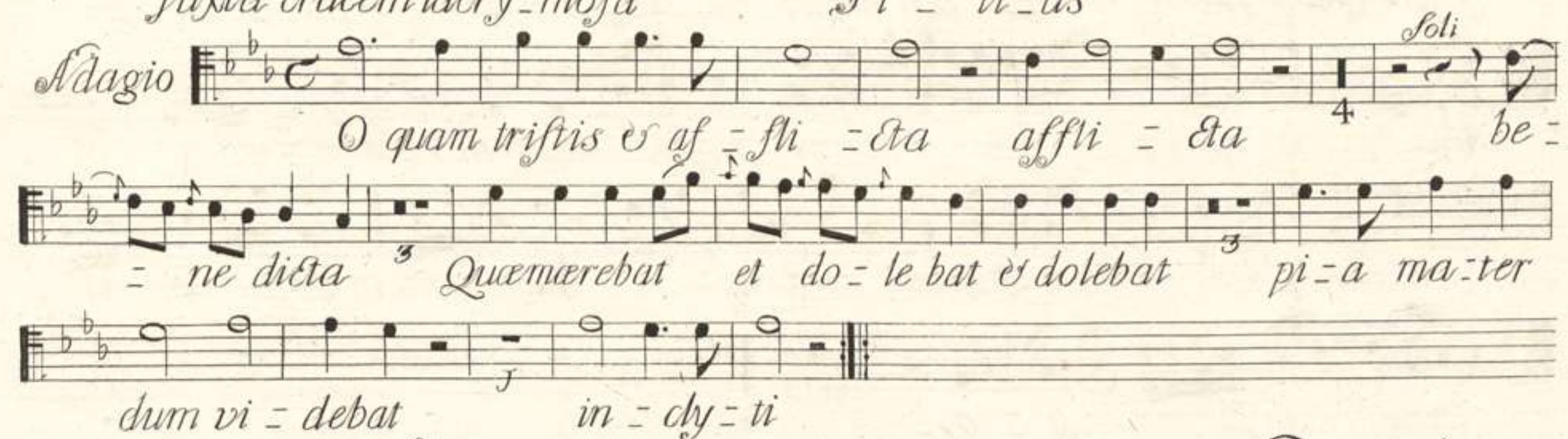
ALLA NOBILE ACCADEMIA DI LINGUE

DI LINGUA



Tenor

*Adagio*  *Stabat Mater do-lo-ro-sa do-lo-ro-sa juxta*  
*crucem lacry-mosa Fi-li-us sta-bat mater dolo-ro-sa*  
*juxta crucem lacry-mosa Fi-li-us Cujus animā Tacet*

*Adagio*  *O quam tristis et af-fli-cta affli-cta be-*  
*-ne dicta Quem crebat et do-le bat et dolebat pi-a ma-ter*  
*dum vi-debat in-chy-ti*

*Andante* *Duetto*  *Quis quis quis est homo qui non fleret Christi*  
*Ma-trem si vi-deret Quis non posset con-tri-sta-ri con-*  
*-trista-ri quis non posset contri-sta-ri V. Sub:*



contri-sta-ri pi-am matrem contempla-ri do-len-tem do-len-tem do-  
 len-tem cum fi-li-o Quis quis quis non posset con-tri-  
 stari con-trista-ri quis non posset contri-stari con-tri sta-  
 = ri Christi matrem contem-plari  
 contempla-ri pi-am matrem contempla ri do-len-tem do-len-tem do-  
 len-tem cum fi-li-o

*Adagio assai*

Pro pec-catis suæ gentis suæ gentis vidit vi-dit  
 Je-sum vidit vi-dit Je sum in tormentis in tormentis in tormentis  
 vidit vidit Jesum & flagel-lis sub-di tum sub-ditum vidit su um



mo-ri-en-do de-so-latum mo-ri-endo dum e-mi-sit  
 Spi-ri-tum dum e-mi-sit vidit dulcem natum vidit mori-endo vidit desolatum  
 dum e-mi-sit spi-ri-tum spi-ri-tum  
*Piu adagio* Solo  
 e ja ma-ter fons a-moris fons a-moris  
 a-mo-ris me sen-ti-re vim vim do-lo-ris  
 lo-ris fac ut te cum lu-ge-am ut tecum te-cum lu-ge-am  
 lu-ge-am e ja ma-ter fons a-moris fons amoris  
 e ja mater fons a-moris fons a-moris a-mo-ris  
 me sen-ti-re-vim sen-ti-re vim do-lo-ris do-lo-ris

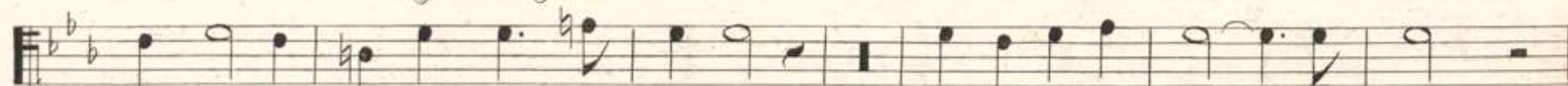




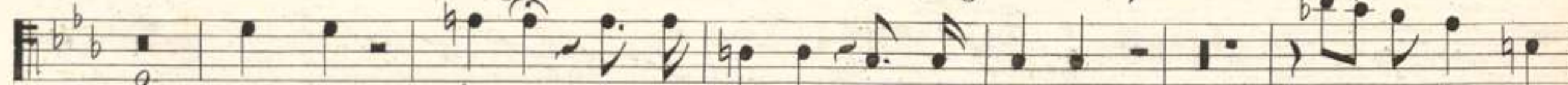
fac ut te = cum ut te = cum lu = ge = am .



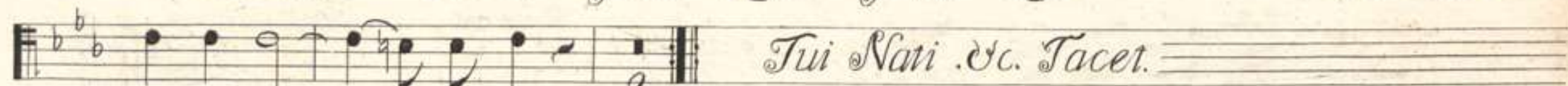
Fac fac fac ut ar = de = at ar = de = at cor meum in a =



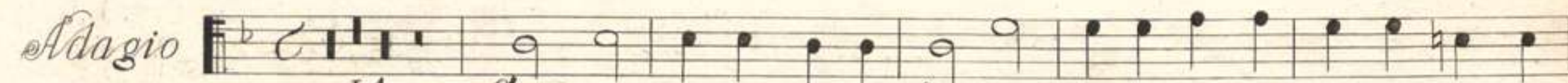
man = = do Christum De = um ut si bi compla = ce = am



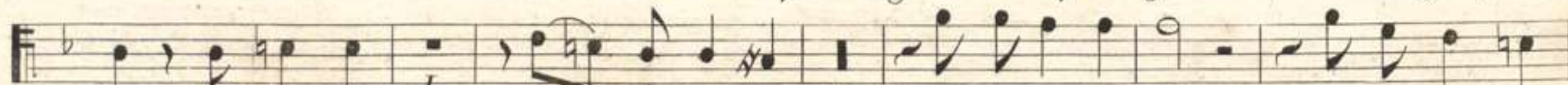
Sancta Mater istud agas istud agas 5 cordi cordi



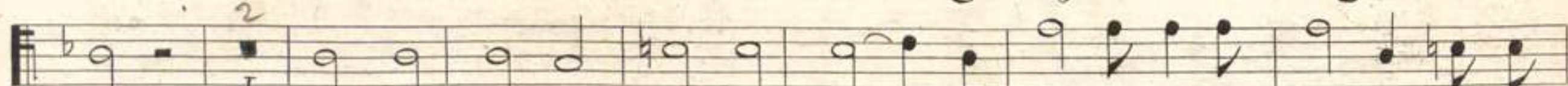
me = o va = li de



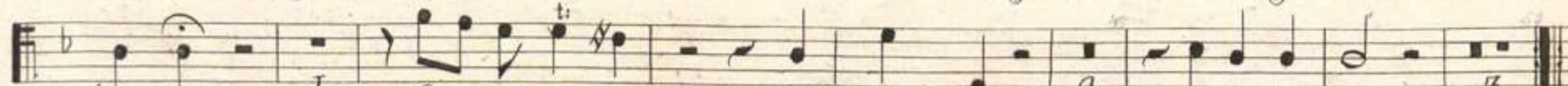
Fac me tecum pi = e fle = re pi e fle = re Cruci = fi xo



con = do = le = re con = dole = re 4 ego vixe = ro ego vi = xe =



ro juxta Cru = cem te = cum te = cum stare tecum stare es li =



berner so = ci = are in planctu 2 de si de = ro 3



Virgo Virginum

Fac ut portem

Tacent. Adag.

Inflammatuſ & ac-cenſuſ per te Virgo  
 ſim deſenſuſ ſim deſen-ſuſ judi- ci- i ſac me Cruce cuſto- di- ri  
 morte Chriſti præmi- ni- ri gra- ti- a

Ad. aſſai

Quando corpus mori- e- tur quando corpus mori- etur quando corpus mori  
 e tur a Capella 4 Fac ut animæ do- netur para- di- ſi glo- ri- a a- men a- men  
 ſac ut animæ do- netur para- di- ſi glo- ri- a a- men a- men  
 ſi glo- ri- a a- men para- di- ſi glo- ri- a a- men.























90  
Mus. Pr.  
42

BASSO.







Mus. no.  
42

2<sup>o</sup>

Maximilian Joseph

LO

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA HARMONICA

DI VERONA

*Verona, da per l'Imperatore Massimiliano  
l'anno 1818*



Mus. Pr. ~~52~~  
42.



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



Blank page with faint rectangular border and ghosting of text from the reverse side.



# Basso

J

*Adagio*  *Sta bat Ma-ter do-lo-ro-sa do-lo-ro-sa la-cry-mo-sa*

*Fi-li-us* *sta bat mater do-lo-ro-sa juxta crucem lacry-mo-sa*

*juxta crucem la-cry-mo-sa la-cry-mo-sa fi-li-us*

*Cuius animam* *Adagio*  *O quam tristis & af-fli-cta af-fli-*

*Eta* *be-ne-di-cta* *Quæ mæ-re bat* *pi-a ma-ter dum vi-*

*de bat in-chy-ti*

*Adagio assai*  *Pro pec-catis gentis suæ gentis vidit vi-dit Je-sum*

*vidit vi-dit Je-sum in tormentis in tormentis in tormentis vidit vidit*

*Je-sum & flagel-lis sub ditum sub-dit um vidit su-um*



mori endo de so la tum mori en do dum e mi sit spi ri tum dum e =  
 mi sit vi dit dul cem ri tum vi dit mori = en do vi dit de so = la tum dum e =  
 mi sit spi = ri = tum spi = ri = tum.

*Ad: P.P.* *F. ja mater Tacet.* JOG

*Adagio*

Fac fac fac ut ar de = at ar = de at cor me um in a man =  
 do Christum De um 4 ut si bi compla = ce = am san cta  
 mater istud agas istud agas 5 cor di cordi meo va = li = de

*Andantino*

Tu = i na ti vul ne ra ti tam digna ti pro me pa = ti  
 pœ = nas me = cum me cum di = vi = de pœ = nas me cum di vi de  
 Tu = i na = ti vul ne ra = ti tam digna = ti tam dignati pro me pa = ti



pœ = nas pœ = nas mecum divi = de pœ = nas mecum divide mecum divi =  
 de *Adagio* *3* *4* Fac me tecum pie flere Cruci = fixo condo = le = re  
 con do = lere con do le re *solo* donec ego *2* ego vixe = ro ego  
 vixe = ro *2* juxta crucem tecum tecum stare tecum stare & li = benter  
*Virgo Virginum. Tacet.*  
 so = ci = a re *4* de si de = ro *3* *4* *5*  
*Adagio* *Duetto* *30* *soli* Fac me plagis plagis vul = ne = rari vul = ne = ra ri  
 Cruce fac i = nebria *(a due)* ri fac me plagis me  
 pla = gis fac me plagis vul = ne = ra = ri fac me cruce inebri = a = ri inebri = ari i nebri =  
 a = ri ex cru = ore ex cru = ore cuore fi = li = i. *Volti Subito*



*Soli*

fac me plagis plagis vul-ne-ra-ri fac me cruce ine-bri-ari i-ne-bri-a-ri

fac me plagis me pla-gis vul-ne-ra-ri fac me plagis vul-ne-rari Cru-ce fac ine-bri-ari i ne-bri-a-ri

et cru-o-re et cru-o-re cru-o-re

fi-li-i et cru-o-re fi-li-i

*Adagio*

Inflam-ma-tus et ac-cen-sus per te Virgo

sim de fen-sus ju-di-ci-i fac me cruce custo-di-ri

morte Christi prae-mu-ni-ri morte Christi prae-mu-ni-ri

prae-mu-ni-ri gra-ti-a



*Adagio assai* 

Quando corpus mori = e = tur quando corpus mo = ri = e = tur



quando corpus mori = etur *a Capella* <sup>8</sup> fac ut animæ do netur para =



di = si glo = ri = a a = men a = men a =



= men = a = = = = = = =



men a = = men a = = men a = = = = =



= = = = men a = = = men



fac ut animæ do = ne = tur para = di = si glo = ri = a a = =

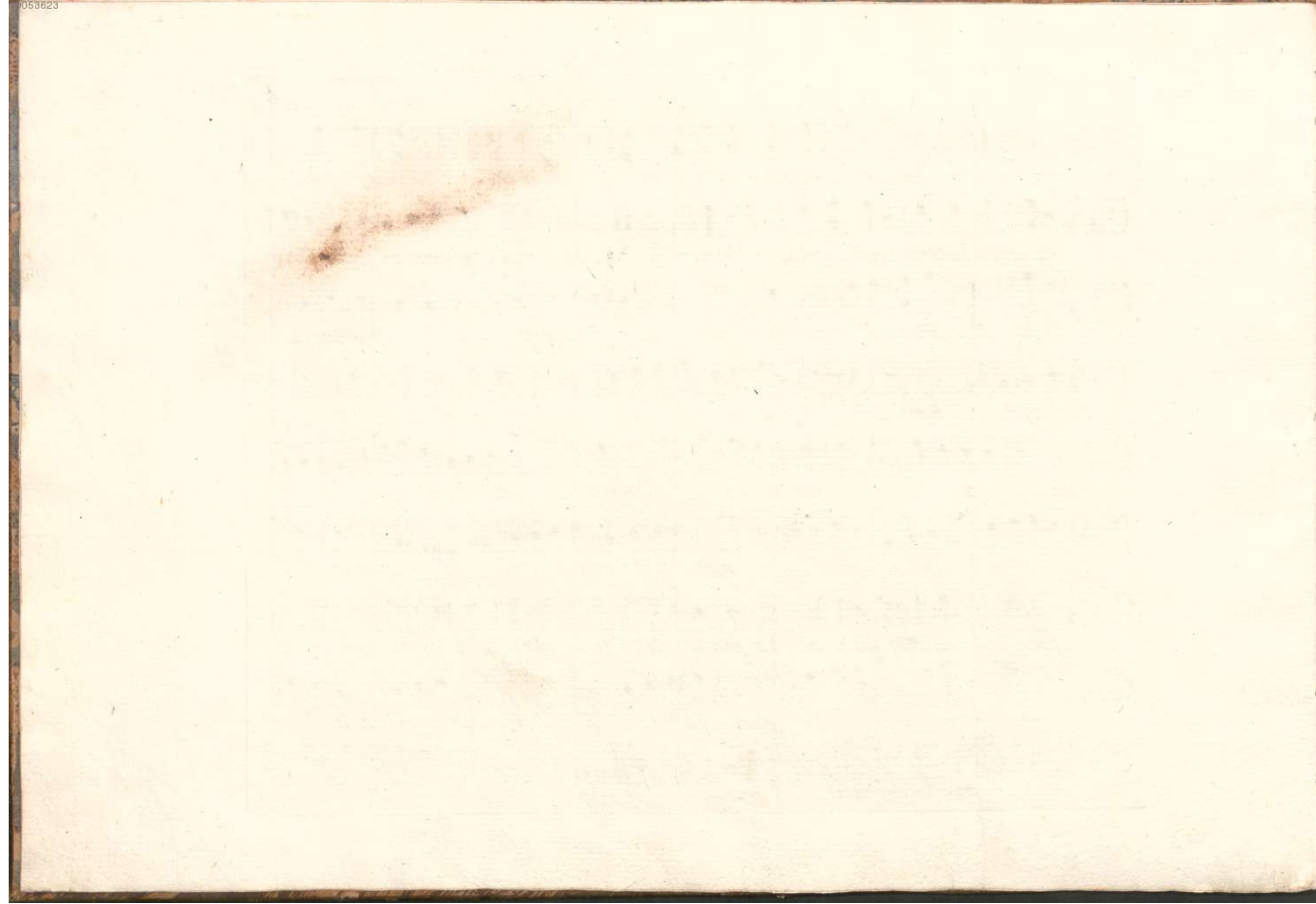


= = = = men pa = ra = di = si glo = ri = a a =

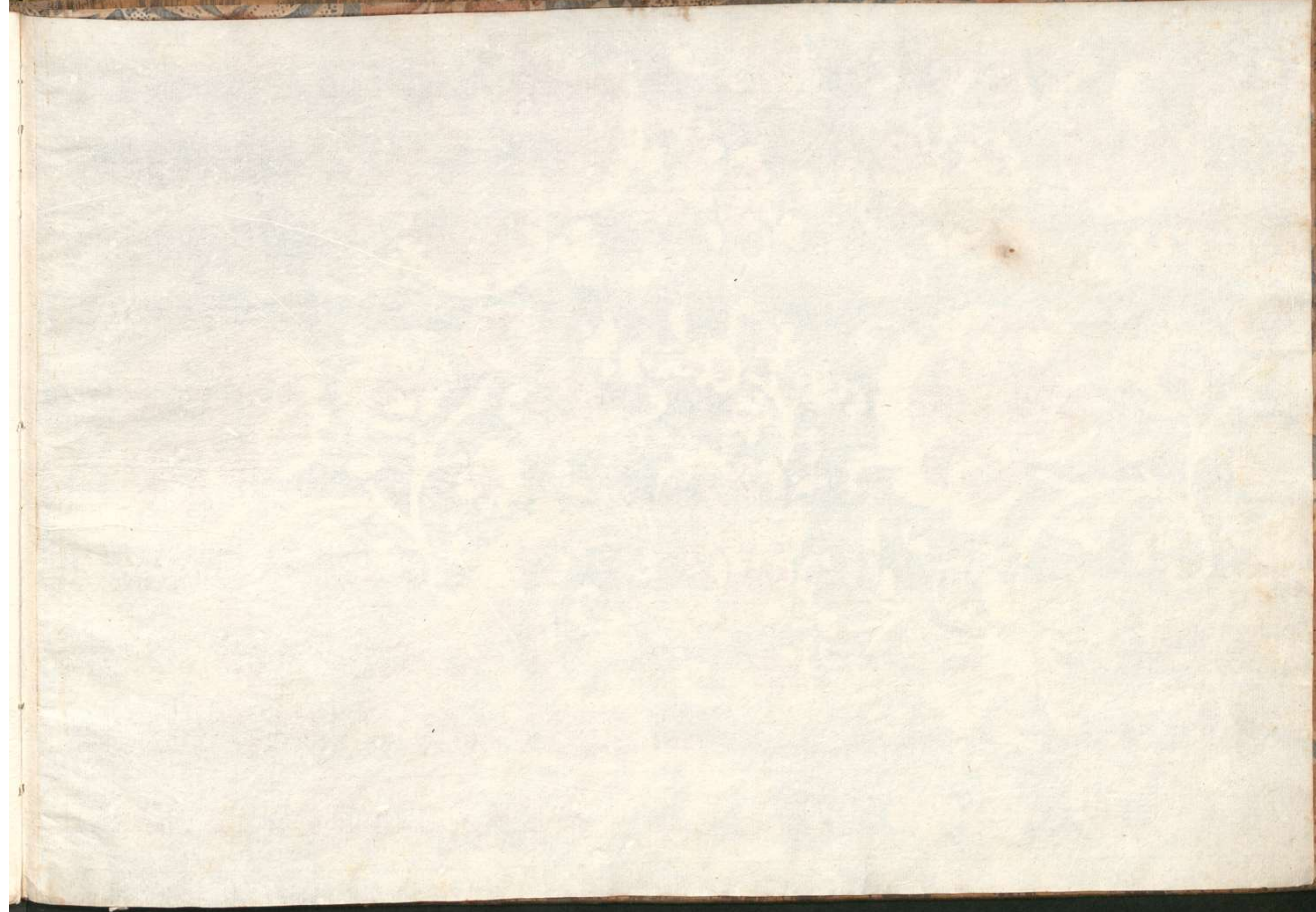


= = men *Finis.*























Mus. pr.

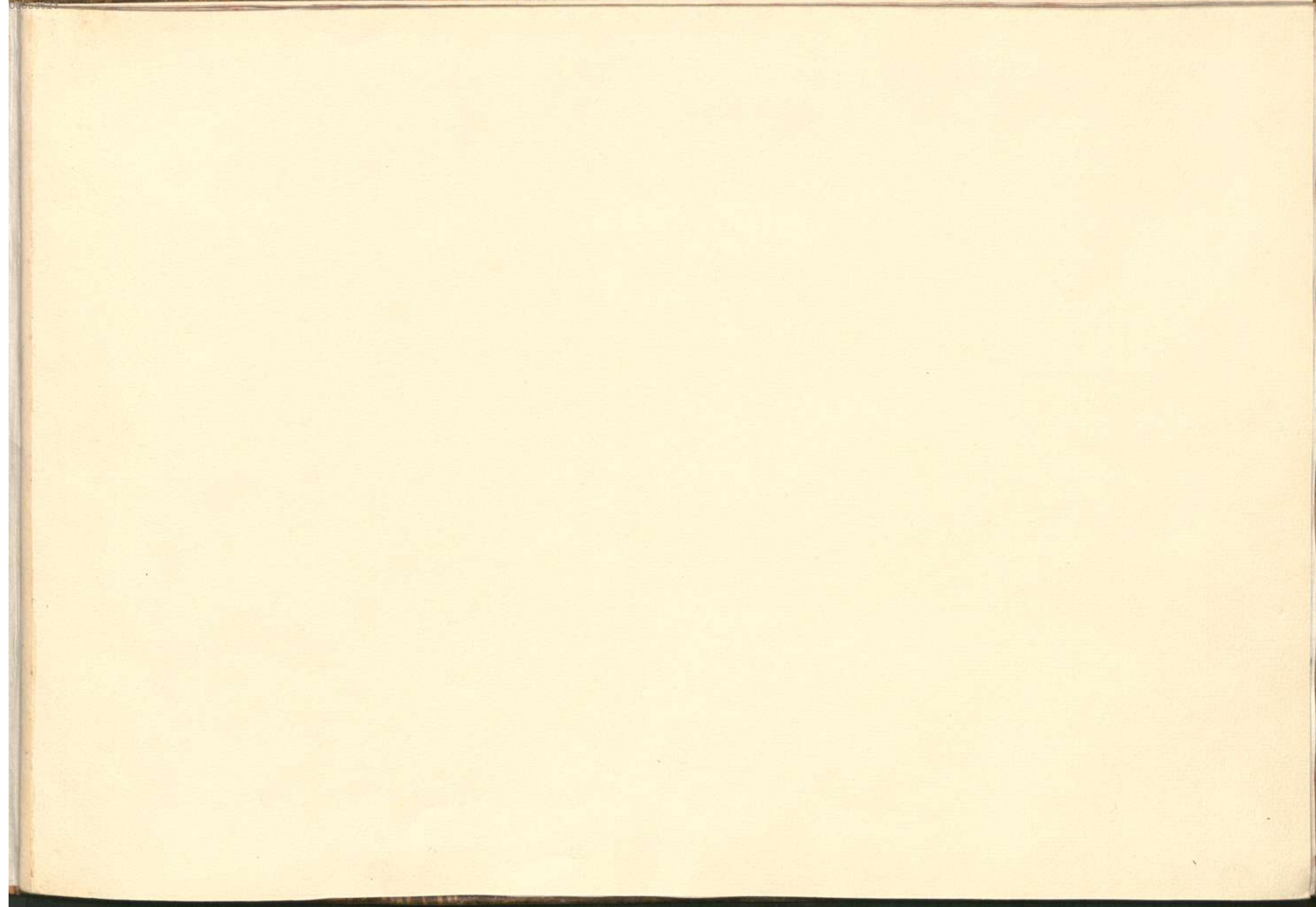
42

VIOLINO: I



















Mus. Pr.  
42

Maximilian. Joseph





*Fran.<sup>us</sup> de Laurentius Veronensis Acca.<sup>us</sup> Clementinus Faciebat*

*Joan. Volpato Venetus incidit*







LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA







4  
Noi MASSIMILIANO GIUSEPPE per la grazia di DIO  
Duca dell' Alta, e della Bassa Baviera, e del Palatinato Superiore, Con-  
te Palatino del Reno, Arcidapifero, Principe ed Elettore del Sacro Ro-  
mano Impero, Landgravio di Leuchtenberg. &c. &c.

A tutti quelli, che vedranno il presente, salute. Avendo composto in Mu-  
sica uno Stabat Mater, commettiamo al diletto Nostro Barone Giuseppe  
Clemente dall' Abaco di far incidere, e stampare la detta Nostra compo-  
sizione, permettendogli di dedicarla alla Nobile Accademia Filarmonica  
di Verona, e presentarne le copie. In fede di che abbiamo segnato il pre-  
sente di Nostra propria mano, e fatto corroborare col Nostro solito Sigillo Elet-  
torale della Cancelleria Intima, nella Nostra Residenza di Monaco, li quattro  
Maggio Mille, sette cento, sessanta sei.

*Mass: Gius: Elett:*



*L'Abb<sup>e</sup> Fran.<sup>co</sup> Iraldi*  
*Seg.<sup>rio</sup> m.<sup>re</sup> pp.<sup>ria</sup> A.*







AGLI ORNATISSIMI SIGNORI ACCADEMICI FILARMONICI

GIUSEPPE CLEMENTE DALL' ABACO

*Se v'ha in Italia alcun' Accademia, che possa con ragione chiamarsi antica, ella è certamente la Filarmonica di Verona, ch'ebbe la sua origine prima della metà del secolo decimosesto: e se ve n'ha alcuna non pure antica, ma quanto dir si possa famosa ed illustre; ella è pure la stessa, che conta in ogni tempo frà suoi, uomini per dignità, per ingegno, e per dottrina celebratissimi. Imperocchè a chi non son noti li nomi d'un Valiero, d'un Guarini, d'un Lavezola, d'un Ceruti, d'uno Sparavieri, d'un Pona, d'un Volpi, d'uno Spolverini, e dei tre gran lumi della loro età, Noris, Bianchini, e Maffei. Che de' viventi io non parlo; perchè troppo lungo sarebbe ricordarli tutti, e difficile troppo scegliere fra tanti ugualmente degni. Ma quello, che mette il colmo alla gloria della stessa Accademia, si è, che Massimiliano Giuseppe Elettore di Baviera, Principe superiore ad ogni lode, amore de' suoi sudditi, e delizia de' gli stranieri, siasi con raro esempio di benignità compiaciuto d'esservi ascritto. E che per rimeritarla di quanto essa ha nobilmente operato per dimostrarsi grata, e riconoscente di un tanto onore, abbiale mandato in dono il suo ritratto; quello stesso, o Signori, ad accettare il quale con la debita pompa, avete scelto il più solenne giorno delle vostre adunanze. Che dirò dell'onorifica, e singolare commissione qui annessa, che mi dà ora occasione di presentarmi a voi, e d'offerirvi il presente libro! Il motto latino impresso nel frontispizio; **Habita gratia, et reddita**; che questo gran Principe ha scelto egli stesso, è tale, che chi ben lo comprende non può a meno di non essere preso da una lodevole ed onorata ambizione. Non è però maraviglia se voi, o Signori, ve ne compiaccete cotanto; e non pur attendete che vi si presenti qualche occasione per fargliene fede, ma la cercate ad arte, sino ad aggregare me stesso al vostro numero. Perchè se bene la vostra cortesia, ed umanità è a tutti nota per tante prove, pure non è chi non vegga che questa volta avete onorato il Padrone nel servo, ed avete avuto riguardo più tosto alla sua persona, che alla mia propria, dove non è pregio alcuno, che possa piacervi. Comunque ciò sia, io vi ringrazio quanto so e posso d'un tale onore, il quale è sì grande, che omai diffido di potermene mostrar degno con alcuna opera mia; se pur degno non se ne mostra in parte chi lo riconosce, e confessa ingenuamente di non meritarlo.*



[illegible]



A handwritten musical score on aged, yellowed paper. The title 'Larghetto' is written in a cursive hand at the top left. The music is written on ten staves, each beginning with a treble clef and a key signature of two flats (B-flat major). The notation includes various note values, rests, and dynamic markings such as 'f' (forte), 'p' (piano), and 't' (tutti). The score concludes with a double bar line and repeat dots at the bottom right.



*Adagio*

This section contains the first ten measures of the Adagio movement. It is written for a string quartet in B-flat major (two flats). The tempo is marked 'Adagio'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings of *f* (forte) and *p* (piano) are placed above and below the notes throughout the passage.

*Andante*

This section contains the next ten measures of the piece, marked 'Andante'. The tempo is slower than the previous section. The notation continues with similar string textures, using a mix of eighth and sixteenth notes. The dynamic markings of *f* and *p* are also present, indicating changes in volume. The piece concludes with a final measure marked with a double bar line.







*Ad: affai* 

*Piu Ad:*



Handwritten musical score for ten staves, featuring various musical notations including treble clefs, key signatures (F# and Bb), time signatures (C and 2/4), and dynamic markings (p, f, t.). The score concludes with a double bar line and the word "Volti".



*Adagio*

Handwritten musical score for *Adagio*, measures 1-12. The music is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line and repeat dots.

*Andantino*

Handwritten musical score for *Andantino*, measures 13-20. The music is in G major and 4/4 time. It continues the melodic and bass line patterns from the previous section. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line and repeat dots.







*Andante*

*p f f p f*

*t. t. p f p*

*f. p f. p*

*f. p f. p*

*f. p f. p*

*t. p f. p*

*f. p f. p*

*f. p f. p*

*Cresce il fo. p*

*p*



VI 10







*f.*

*Adagio* *f. p. f. p. f. p. f. p.*

*t. f.*

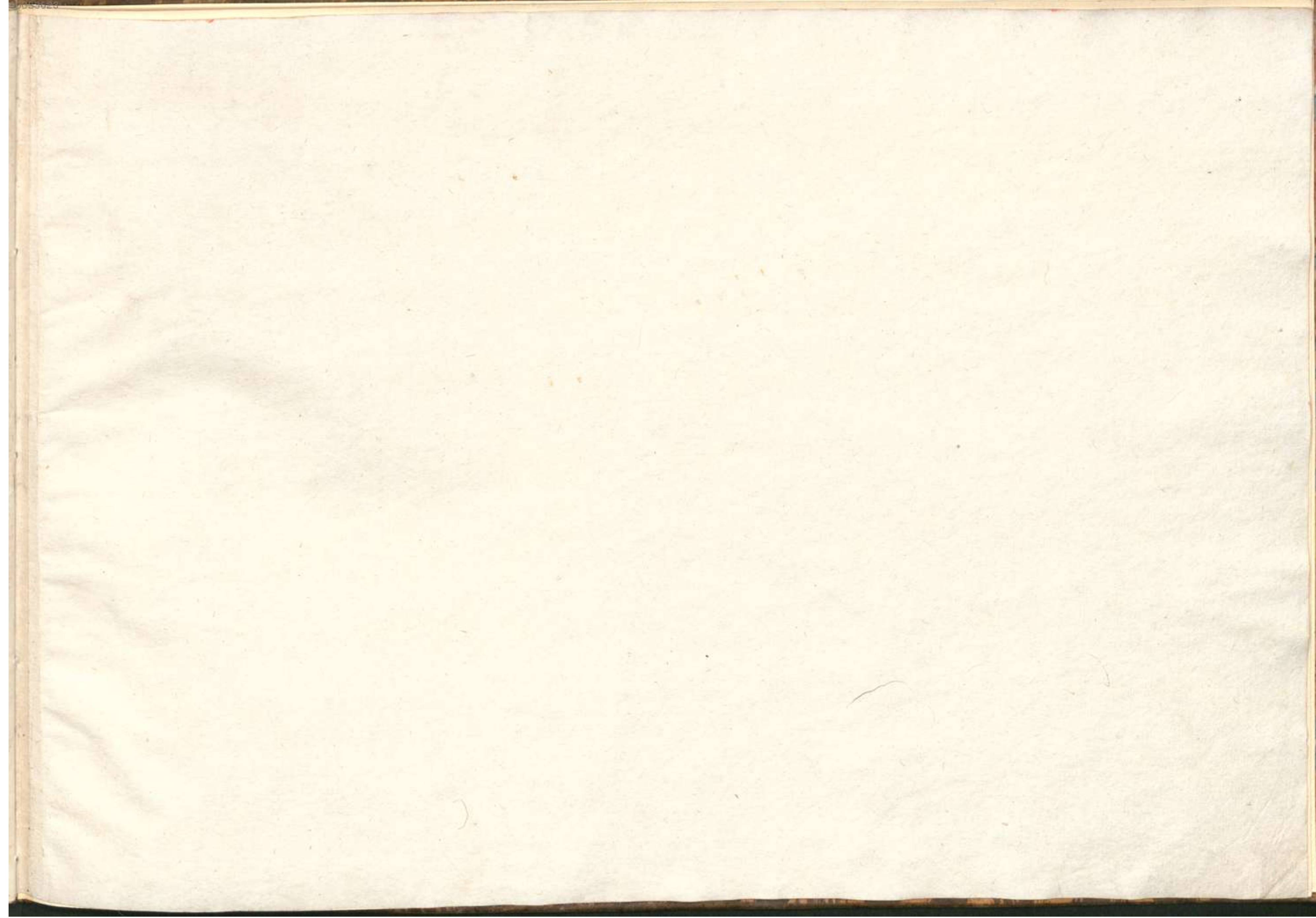


*Ad: assai*

*a Capella*

*Fine*

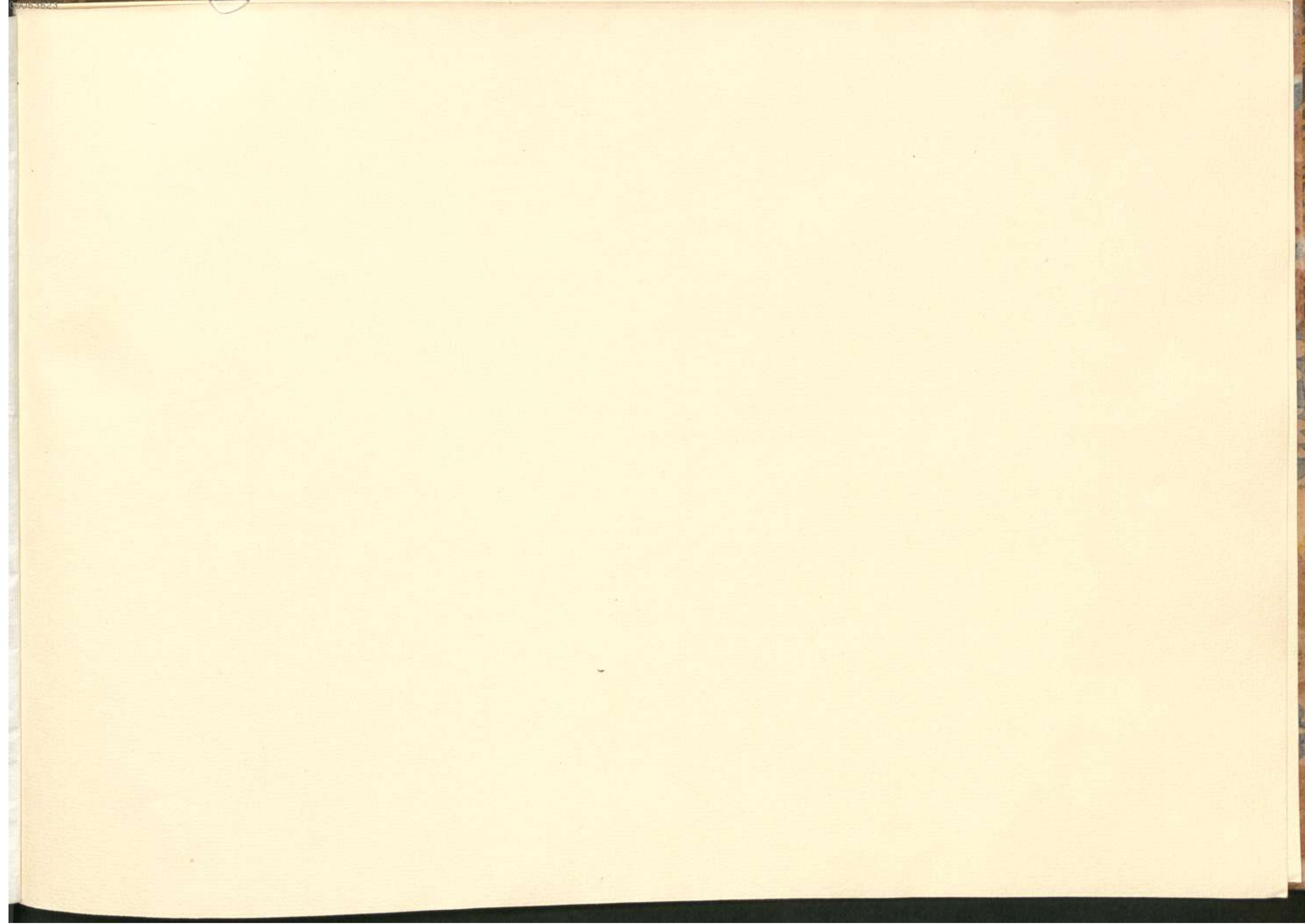




















Nr. 3893 Ausgang: 13. 1. 1964

I. Schalen: l, m, n, r, v, w, x, z, Li

II. Behandlung: 2, 16, 17, 25, 26, 27,  
28, 29, 35, 36, 38

2657







Ms. Pr.  
42

VIOLINO: II







Ans pr.

42

2<sup>o</sup> Maximilian Joseph L. O.

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

FLETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA



Mus. B. ~~52~~<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA



VII 1



VII 2



*Adagio*

*Andante*



Handwritten musical score for 10 staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a single system, with each staff containing a line of music. The notation includes treble clefs, key signatures of two flats (B-flat and E-flat), and a variety of note values and rests. Dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando) are used throughout the piece. The final staff concludes with a double bar line and the text "V. S. Volti".



*Ad affai*  $\text{C}$  *f. p.* *f. p.* *f. p. f. p. f. p.*

*pp* *p* *f. p.* *f. p.* *p* *f.* *pp*

*smorz.* *f.* *p*

*Piu adagio*  $\text{C}$   $\frac{2}{4}$  *f.*



6

A handwritten musical score on ten staves, likely for a string quartet or similar ensemble. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The staves are arranged in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one flat (Bb). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a bass clef and a key signature of one flat (Bb). The sixth staff begins with a treble clef and a key signature of one flat (Bb). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#). The score includes various dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando). There are also some markings that appear to be *1.* and *2.* indicating first and second endings. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. The paper is aged and shows some staining.



*Adagio*

*Andantino*







A handwritten musical score on aged paper, featuring ten staves of music. The tempo marking "Andante" is written at the top left. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *Cresce il fo.*. There are some ink stains and corrections visible on the manuscript.



*Adagio*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*Voli Presto*



Handwritten musical score for a piece titled "Adagio". The score is written on ten staves, with the tempo "Adagio" indicated at the beginning of the eighth staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score concludes with a double bar line at the end of the eighth staff.



Handwritten musical score for a string ensemble, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*). The piece concludes with a double bar line and a repeat sign.

*Ad: assai* *p* *V. S. Volti presto*



*a Capella*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a clear, elegant hand. The final staff ends with a double bar line and repeat dots.

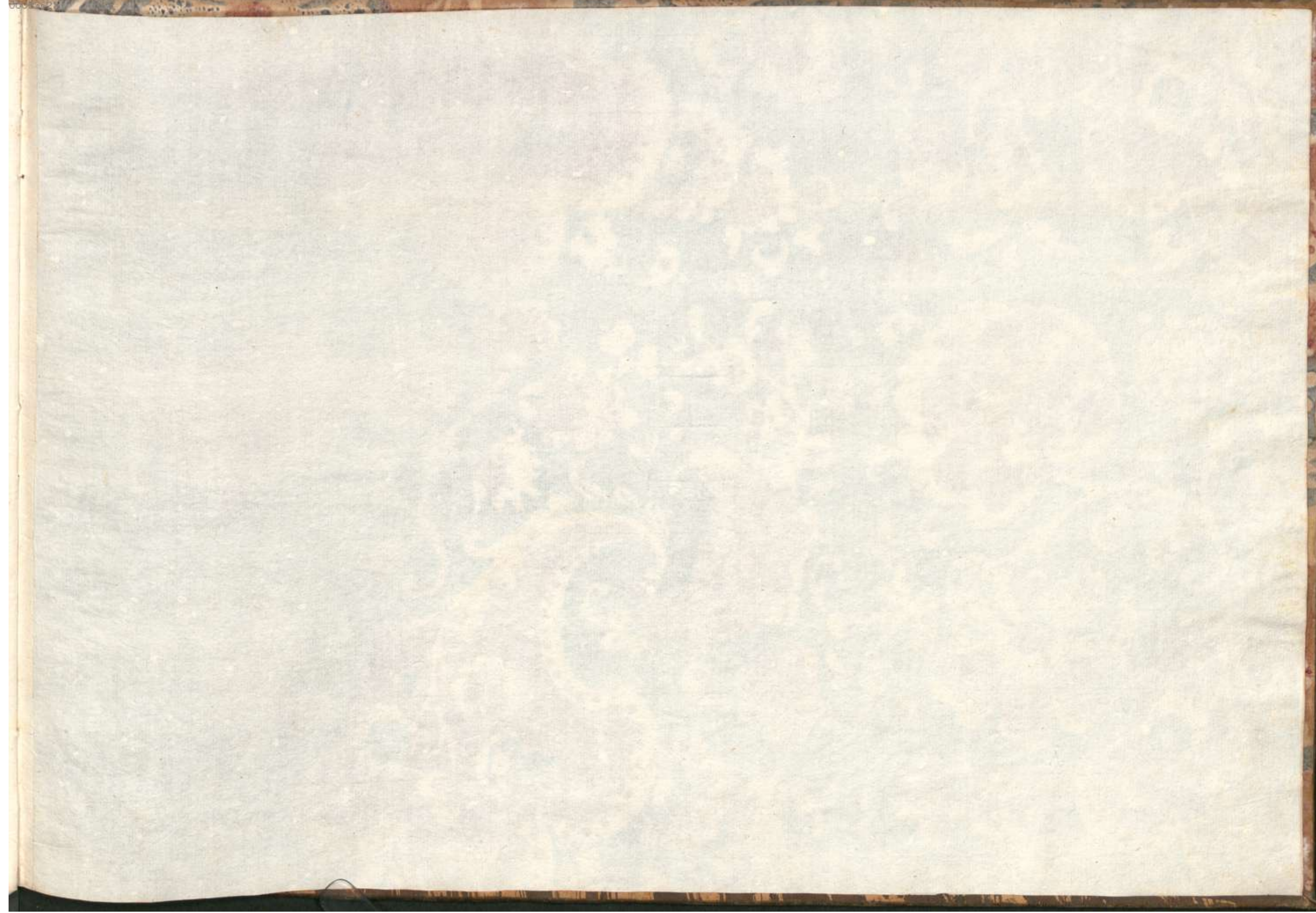


























90  
42

VIOLA.







Mus. pr.  
42

2<sup>o</sup>

Maximilian Joseph

LO

STABAT MATER

MESSE IN MODO

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FARMONICA

DI VERONA



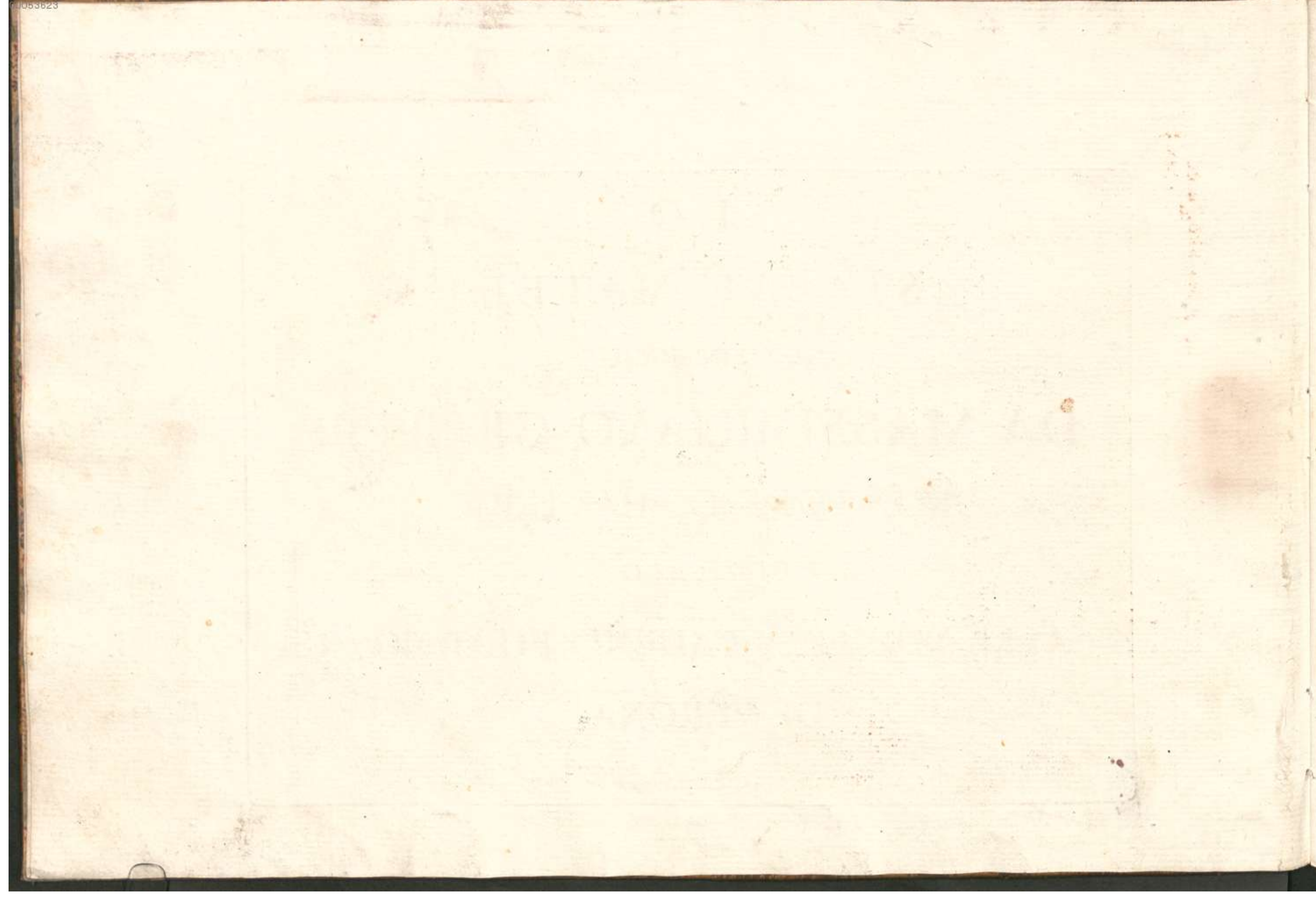
Ms. B. 52<sup>m</sup>

42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA







J

Viola

Adagio

Handwritten musical score for Viola, Adagio section. The score consists of seven staves of music. The key signature is B-flat major (two flats). The time signature is common time (C). The music features various dynamics including *P* (piano), *f* (forte), and *sf* (sforzando). The notation includes eighth notes, quarter notes, and half notes, with some passages featuring slurs and ties. The first staff begins with a treble clef and a key signature of two flats. The music concludes with a double bar line.

Larghetto

Handwritten musical score for Viola, Larghetto section. The score consists of three staves of music. The key signature remains B-flat major (two flats). The time signature is common time (C). The music is characterized by a slower tempo and features various dynamics including *f* (forte) and *sf* (sforzando). The notation includes eighth notes, quarter notes, and half notes, with some passages featuring slurs and ties. The first staff begins with a treble clef and a key signature of two flats. The music concludes with a double bar line.



Handwritten musical score for five staves. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef and a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line.

*Adagio*

Handwritten musical score for four staves, marked 'Adagio'. The key signature remains two flats. The notation features slower note values and includes a double bar line at the end of the fourth staff.

*Andante*

Handwritten musical score for one staff, marked 'Andante'. The key signature remains two flats. The notation consists of a single line of music with various note values.







segue Pro peccatis

5

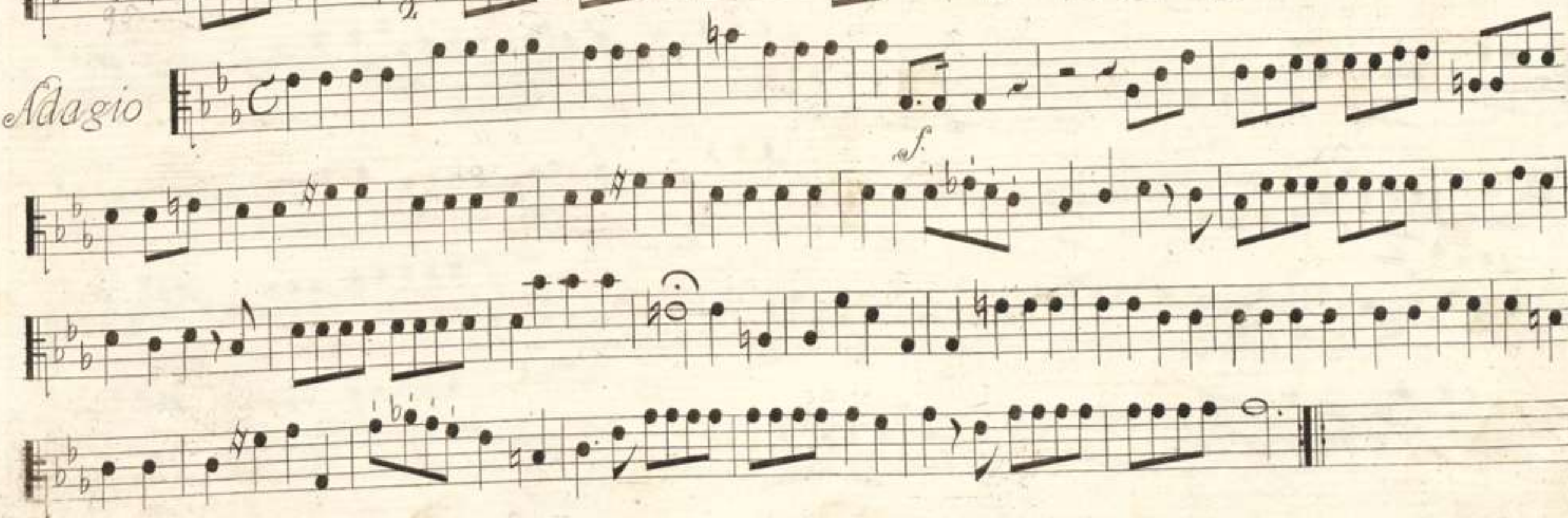
4

*Adag<sup>o</sup> affai*

*Piu Adagio*



5

*Adagio*



*Viola P<sup>ma</sup>*  
*Andantino*  
*Viola Sec.<sup>da</sup>*

The musical score is written on 12 staves. The first two staves are for the violas, with the first staff labeled 'Viola P<sup>ma</sup>' and the second 'Viola Sec.<sup>da</sup>'. The tempo is marked 'Andantino'. The remaining ten staves are for a piano accompaniment, written in grand staff notation (treble and bass clefs). The music is in 3/4 time and features complex rhythmic patterns, including many sixteenth and thirty-second notes, and various rests. The paper is aged and shows some staining.



*Adagio**Pizzicata**Andante**Voltri Presto*



Handwritten musical score on page 8, featuring ten staves of music. The notation is in G major (one sharp) and 3/4 time. The first four staves contain a complex melodic line with many sixteenth and thirty-second notes. The fifth staff begins with the tempo marking *Adagio* and a new melodic line. The subsequent staves continue the composition with various rhythmic patterns, including some measures with whole notes. Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the piece. The manuscript shows signs of age, including some staining and a small red mark near the bottom center.



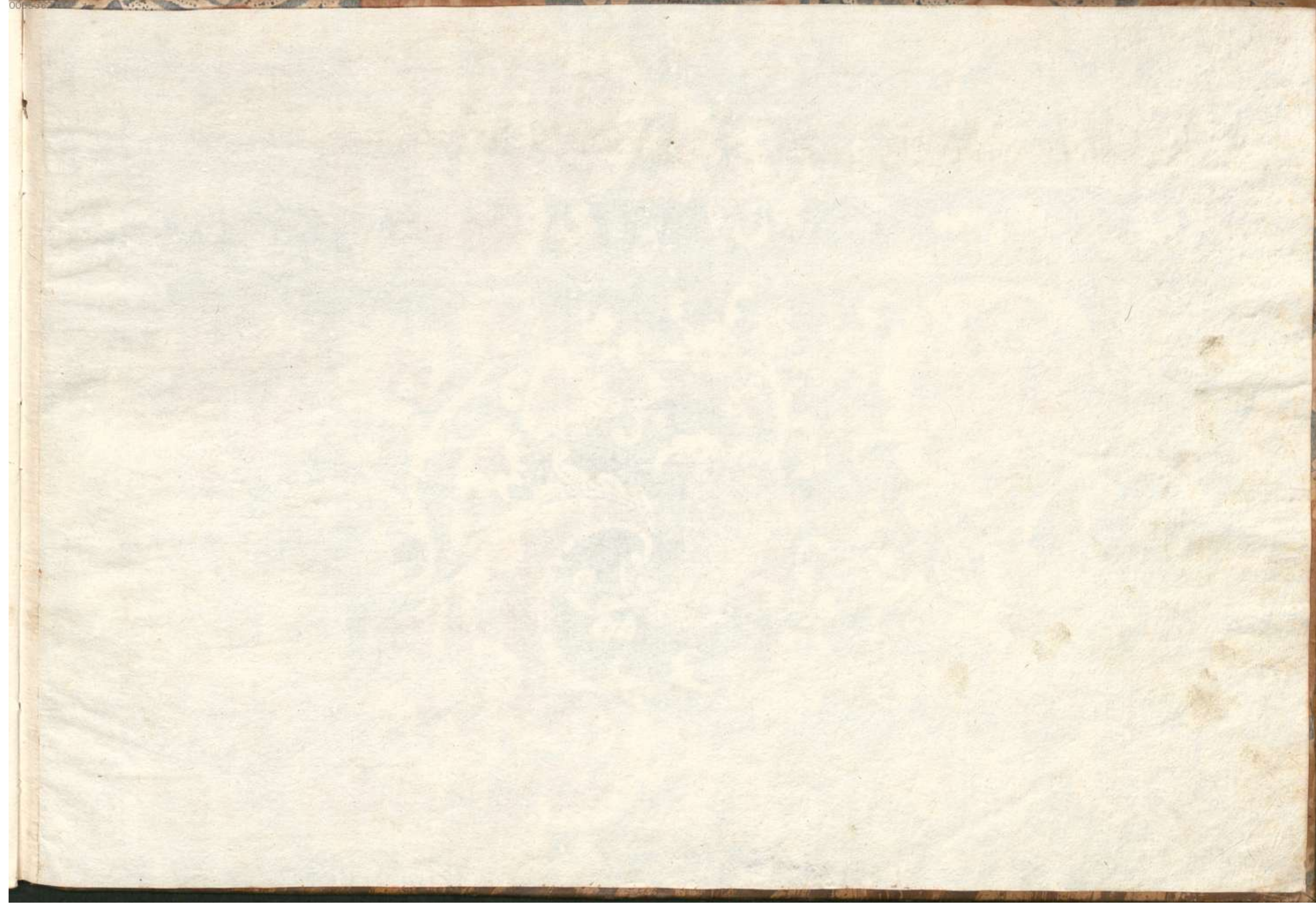
*Adagio*



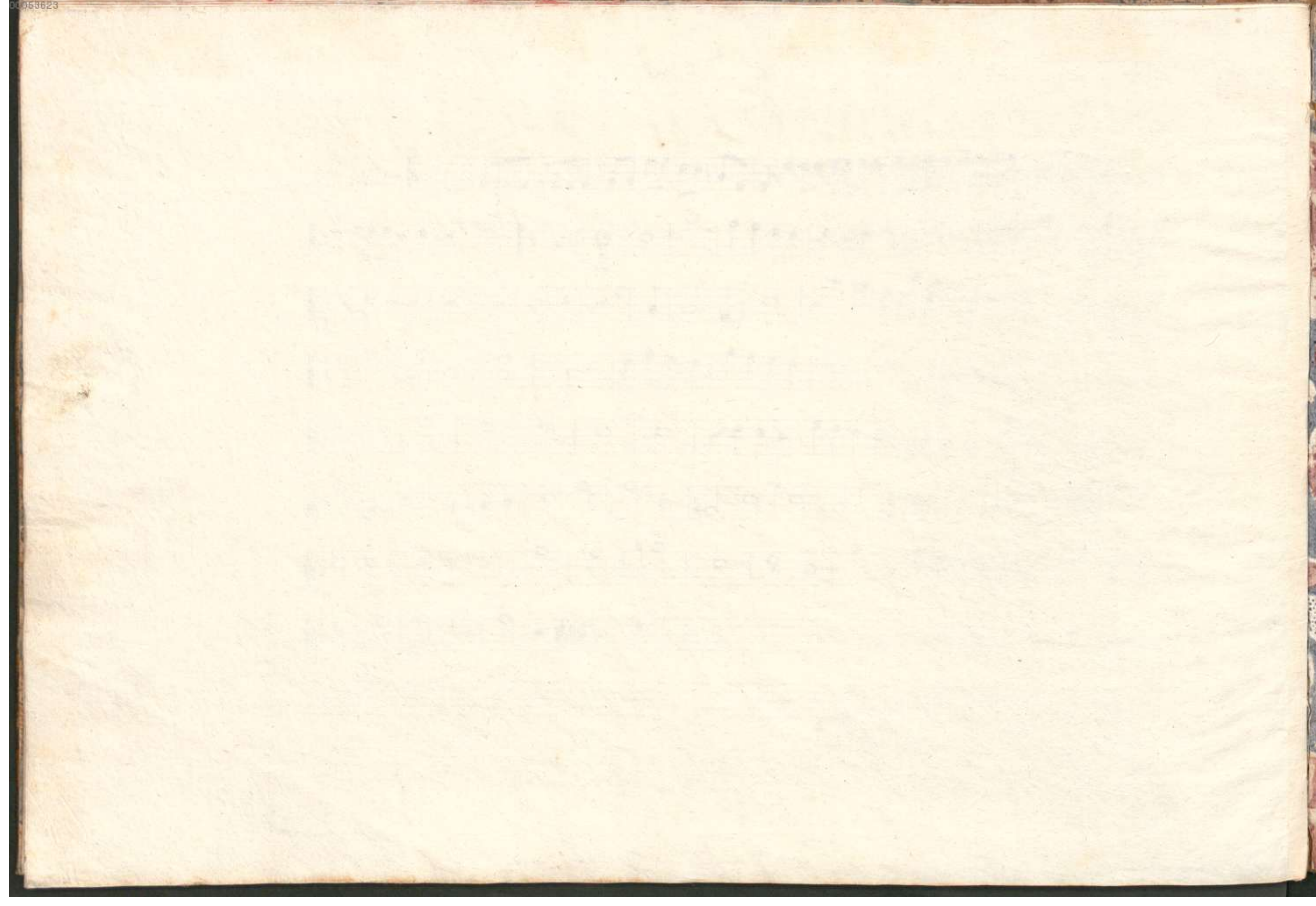
*Al.° assai*

*Fine*



















20  
42

BASSO.  
CONTINVO







Mus. m.

42

2<sup>o</sup>

Maximilian Joseph



Mus. P. 52<sup>m</sup>

42.



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA



# Basso

J

Adagio

Handwritten musical score for the Adagio section of a Bass part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

Larghetto

Handwritten musical score for the Larghetto section of a Bass part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

Volu Presto



Handwritten musical score for four staves, likely for a string quartet. The music is in C major, 4/4 time. It features various musical notations including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). Fingering numbers (1-5) are written above many notes. The piece concludes with a double bar line and a red '69' at the end of the fourth staff.

*Adagio*

Handwritten musical score for three staves, marked 'Adagio'. The music is in C major, 4/4 time. It includes complex fingering and dynamic markings like 'f' and 'p'. The piece ends with a double bar line and a red '27' at the end of the third staff.

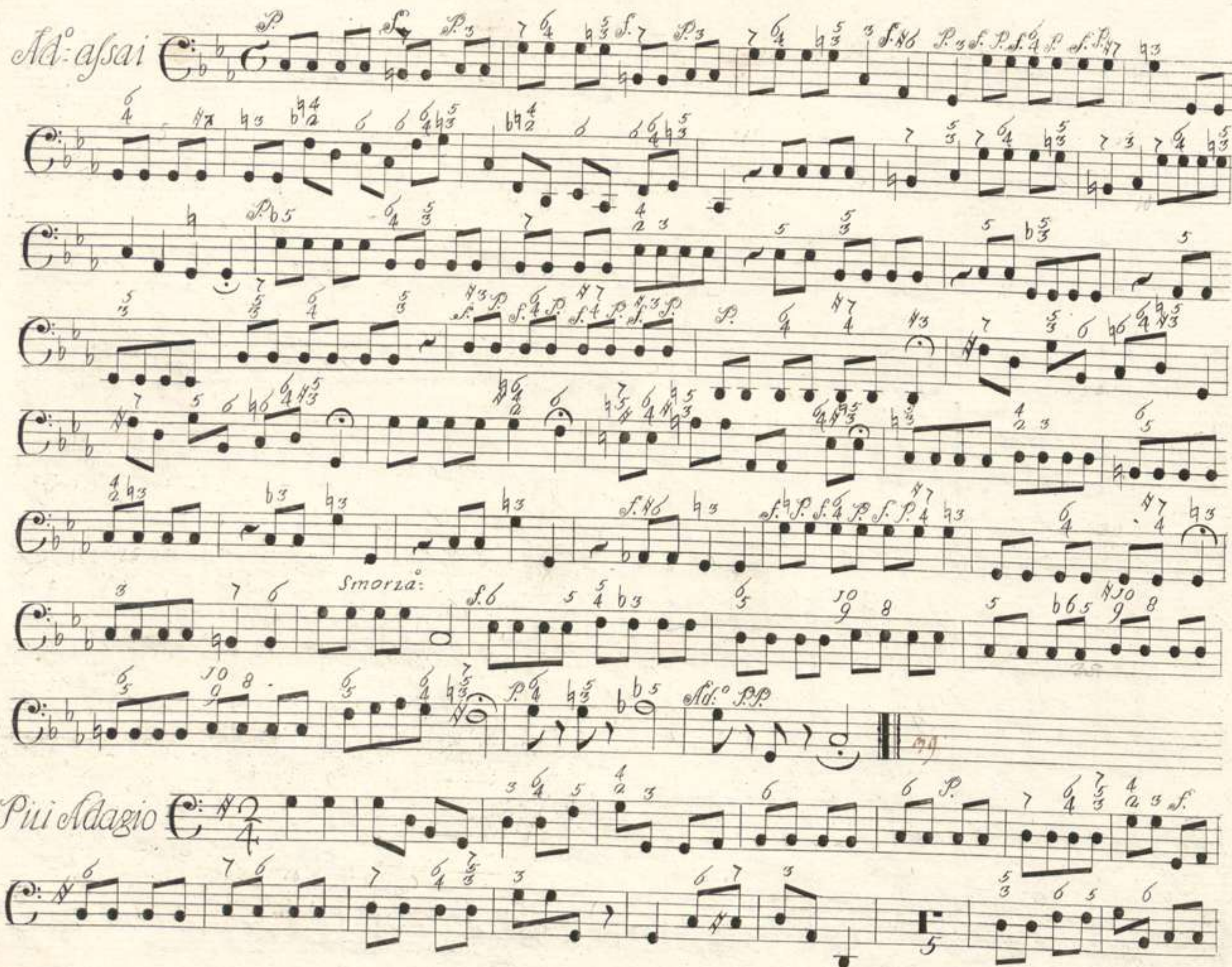
*Andante*

Handwritten musical score for two staves, marked 'Andante'. The music is in C major, 4/4 time. It features various musical notations including notes, rests, and dynamic markings such as 'f' and 'p'. Fingering numbers are present above the notes.



A handwritten musical score on ten staves, likely for a piano or organ. The notation is complex, featuring many accidentals (sharps, flats, naturals) and fingerings (numbers 1-5). The staves are arranged in a single system. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of common time (C). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The notation is dense, with many accidentals and fingerings throughout the piece. The staves are numbered 1 through 10. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.



*Ad: assai* 

*Piu Adagio*



Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and fingerings. The notation includes treble and bass clefs, key signatures (one flat), and time signatures (common time). The score is heavily annotated with fingerings (numbers 1-5) and includes a double bar line near the end of the piece. A small number '5' is written in the top right corner of the page.



*Adagio*

Handwritten musical score for *Adagio*, measures 1-10. The score is in C major, 4/4 time. It features five staves of music with various fingerings and dynamics. The first staff has a tempo marking 'Adagio' and a key signature of one flat. The music is written in a cursive style with many fingerings and dynamics. The first staff has a tempo marking 'Adagio' and a key signature of one flat. The music is written in a cursive style with many fingerings and dynamics. The first staff has a tempo marking 'Adagio' and a key signature of one flat. The music is written in a cursive style with many fingerings and dynamics.

*Andantino*

Handwritten musical score for *Andantino*, measures 11-20. The score is in C major, 4/4 time. It features five staves of music with various fingerings and dynamics. The first staff has a tempo marking 'Andantino' and a key signature of one flat. The music is written in a cursive style with many fingerings and dynamics. The first staff has a tempo marking 'Andantino' and a key signature of one flat. The music is written in a cursive style with many fingerings and dynamics. The first staff has a tempo marking 'Andantino' and a key signature of one flat. The music is written in a cursive style with many fingerings and dynamics.



Handwritten musical score on ten staves, featuring complex fingerings and articulations. The notation includes various musical symbols such as notes, rests, and dynamic markings.

*Adagio*  
*Pizzicato*

The score is written in a single system across ten staves. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and articulations (e.g., accents, slurs). Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line and a repeat sign.



*Andante*  $\text{C}_b$   $\text{C}$

Handwritten musical score for *Andante*, measures 1 through 30. The score is in  $\text{C}_b$  (one flat) and common time. It consists of two staves. The first staff contains measures 1 through 15, ending with a double bar line and the number 45. The second staff contains measures 16 through 30. The music features a variety of note values, rests, and fingerings indicated by numbers 1-5 above the notes. Dynamics such as *f* and *p* are present. The tempo is marked *Andante*.

*Adagio*  $\text{C}_b$   $\text{C}$

Handwritten musical score for *Adagio*, measures 31 through 50. The score is in  $\text{C}_b$  (one flat) and common time. It consists of two staves. The first staff contains measures 31 through 40. The second staff contains measures 41 through 50. The music features a variety of note values, rests, and fingerings indicated by numbers 1-5 above the notes. Dynamics such as *p* and *f* are present. The tempo is marked *Adagio*.



A handwritten musical score on ten staves, likely for a guitar or similar fretted instrument. The notation includes various musical symbols such as notes, rests, and accidentals. Above the notes, there are extensive handwritten fingerings, often in the form of numbers 1-5, sometimes with additional markings like 'b' for flat or '4' for fourth finger. Dynamic markings like 'p' (piano) and 'f' (forte) are present. The score is written in a single system across ten staves. The bottom right of the page features a double bar line followed by the number '100' in red ink.



*Adagio*  $\text{C}\flat\text{b}\text{b}$   $\text{C}$

*Adag: affai*  $\text{C}\flat\text{b}\text{b}$   $\text{C}$

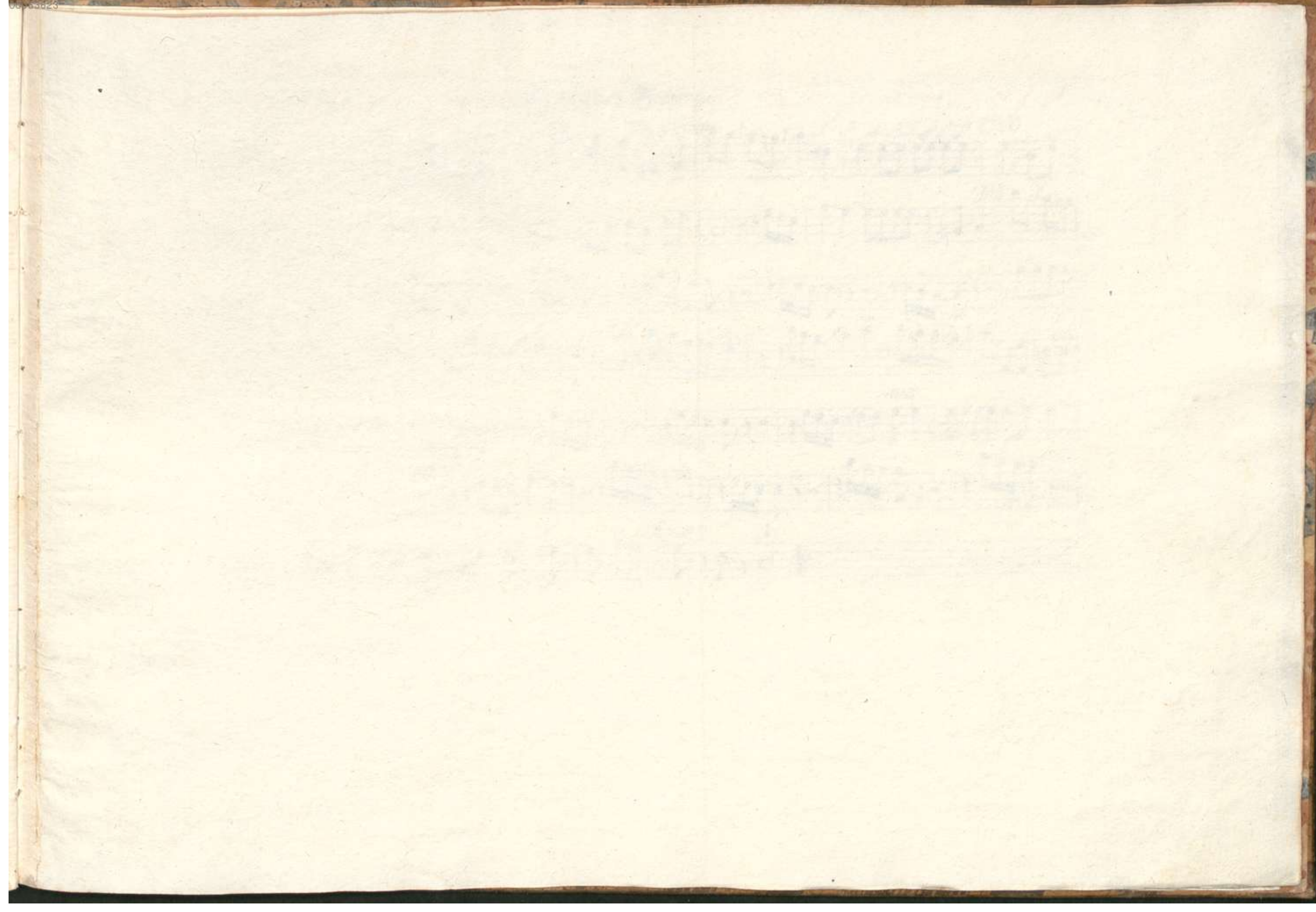


Handwritten musical score for "The Rose Tree" in G-flat major. The score is written on a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music is written in a single system with a repeat sign at the end. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten fingerings and articulation marks. The piece concludes with a double bar line and repeat dots.















Pro peccatis.

*Fagotto Primo*

[illegible]



1871

2



Pro peccatis.

*Fagotto Secondo*

[illegible]



